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THE UNIVERSITY OF ALBERTA

COLLEGIAL CONVERSATION:
A SEARCH FOR MEANING IN CHILDREN'S CREATIVE DANCE

by

Janette Margaret Vallance ©

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
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The undersigned certify that they have read, and recommended to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled: Collegial Conversation: *A Search for Meaning in Children's Creative Dance* submitted by *Janette M.Vallance* in partial fulfilment of the requirements for the degree of *Doctor of Philosophy*.

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DEDICATION

To my mother Annie (Jolly) Vallance, to my brother Don,

and in memory of Dad and Bill.

ABSTRACT

This study is rooted in concern for experiential meaning and finds its basis in the methodological procedures of the human sciences. From opinions to a personal credo, the study reaches toward a system of beliefs to seek out the ground and facets of the foundation for creative dance programs for children. The descriptive-interpretive and hermeneutical mode of inquiry questions the mysterious, pre-linguistic nature of the dance experience. Through the reconstructed narratives within three dance centres, the researcher is enabled to describe the living quality of the dance work. The experiential quality of the creative dance life as it is lived by children dancing, teachers teaching, and parents participating is sought. The discourse which results from the conversational, observational involvement of the researcher with children, teachers and parents, represents a mix of ethnography, with interview, within an interpretive context. On the basis of multiple perspectives, the researcher questions the structure of the dance phenomenon as it is lived by those participating in it. To illustrate and probe these multiple perspectives, dialogue was undertaken with four experienced colleagues, at the time engaged in teaching creative dance in three dance centres for children. In a recurring spiral the "collegial conversation" was undertaken to arrive at an interpretive understanding stimulated by the "prompting texts" of children's reflections and parents' interviews. The essential structures of the creative dance experience and its transforming effect on children were questioned. From the questioning the notion of "personal credo" and "divergent beliefs" evolved. This search, through the articulation of colleagues' beliefs about the teaching of the creative dance form to children, opened for us the deeper meanings underlying their dance work. In this process "analytic reflection" upon the voices of the children, parents and colleagues attempted to uncover hidden meanings and to divine the "common, more universal beliefs" in relation to this dance form.

In collaboration with the researcher the personal credos were synthesized into five major areas: creative dance and children; the teacher and the teaching of creative dance; creative dance content; creative dance in education; and creative dance and performance. Further discussion of the divergent beliefs about creative dance for children indicated the variety of views and the differing intentions of teachers, parents, and children participating in the dance. A common universal credo is suggested.

The collegial nature of this study was an ongoing journey into the wonder and mystery children experience in dance and from its conclusions invites teachers to enter the dialogue, to continue research into the possibilities and potential of dance experiences for all children.

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Chapter I

CONTEXTUAL EVOLUTION OF THE QUESTION

Introduction

In 1989 we do not know the scope of the interpretation and the evolutionary changes which time and experience has brought to creative dance work with children. It has not been adequately researched. Although curriculum planners and teachers have established dance programs within the physical education curriculum area and professional educators have written, designed, and taught programs in creative dance for provincial ministries and local boards of education, no extensive or indepth evaluation of these programs appears to have been undertaken. My personal involvement at various levels of schooling, with physical education curriculum changes and in the development of school dance programs has led me to undertake this investigation into the meaning of the creative dance form in the present educational milieux. The collegial collaboration and the presence of children and parents in this study may suggest ideas for future development with teachers in training and already inservice. The emergent writing in creative dance and the "drift of thinking" in the philosophy of pedagogy has some connecting threads which may assist us in determining why creative dance in particular aroused educational curiosity and developed in the Canadian school curricula. As an educator I approached this search, not so much for new knowledge, but for a way of viewing existing knowledge which may throw new insights and understandings upon the creative dance as it is experienced and taught.

> Whatever it is one is curious about, whatever it is that strikes one and makes one wonder, such is the point of departure for all philosophical inquiry (p. 130) .... it behooves the dancer to develop a heightened philosophical awareness [and] the philosopher who would enrich the world of dance to enter quite literally into the world of dance. (Sheets-Johnstone, 1984, p. 128)

Creative dance is a particular experience of body-space-effort-relationship (Laban, 1947, 1963). The non-verbal, mysterious, pre-linguistic nature of this experience makes it difficult to translate into the discursive language form in such a way as to retain and augment its living quality. The dance is mysterious not because it is a problem for us to solve but rather because it challenges us to capture its meaningful significance without flattening out its deep primordial quality. This investigation attempts to speak about the lived dance experience through a descriptive-interpretive mode in order to discern the essential structures of the creative dance experience. The universal themes of corporeality (lived body), temporality (lived time), spatiality (lived space), and sociality (lived other) may assist us in a fuller understanding of the basic themes of dance and movement analysis which form the structure of creative dance (Appendix A) We seek a richer action praxis, in our teaching of dance through a study of the broader lived world of the dancing child and our teaching selves.

The intent of this study is a questioning of the established practice of creative dance for children. It is a setting forth of the beliefs of experienced professional teachers who are presently anchored in children's creative dance. It is a search for meaning and understanding of the lived dance experience of children dancing and teachers teaching in the Canadian educational setting. In order to begin this search, four recognized dance educators consented to join the researcher in collaboration to question the meaning and significance of our dance work. These colleagues were engaged in creative dance work with children, and were making a strong imprint upon the professional scene. We became involved in a process of reflection upon the dance experience of children in order to probe our understanding of what it is we think we do in creative dance. There is a recognition that we know little about the way dance is experienced by our children. It is essential therefore to dialogue with our children as well as our colleagues to understand what is the transforming effect of the dance. The use of a descriptive-interpretive mode of inquiry for this study is a conscious attempt to allow a collegial dialogue and avoid the separation of teacher from children, content from participants, and researcher from subjects. The collaborative element involves participants who have a base in the doing action and who presently work in the dance situation. We enter a conversational dialogue to come to know what it is we have just experienced as child, teacher or vicariously as parent. To find the root and primal basis of the children's love of the dance requires a critical viewing of what it is we think we do and why some teachers love to teach creative dance.. It is essential for us to inquire into and question our belief about the universal appeal of dance and its primordial significance in the creative dance form we teach our children. Phenomenological hermeneutics becomes our "extemely fertile mode of inquiry [and] combines a scientifically ordered gathering of information with an existential [reflective] analysis to clarify and to deepen our understanding of how it is the human body dances the world, a task that is as open-ended as dance itself" (Sheets-Johnstone, 1984, p. 134). In this way we examine and interpret our beliefs about creative dance programs for children.

In the remainder of this chapter, a detailed review of the historical roots of children's dance will support the intention and establish more clearly the questions related to uncovering our beliefs about the meaningful nature of dance education. The dimensions of these historical roots are reflected in my personal experience in teaching, consulting and teacher education in order to bring forward the "Curriculum" influences which guide educational pursuits; the imprint of British and United States personnel and publications on the educational milieux; the prevailing attitudes which created the fertile ground for the development of children's creative dance work in Canada; the change in teaching philosophy which recognized children as individuals; the gradual recognition of the arts and dance as "An Alternative Way of Knowing" and contributing to our search for meaning in the dance; the various perspectives of dance as play, expression, art, and education. The influences upon teachers and educational environments combine to give the necessary understanding of the roots and the development of the creative dance form.

Dance in the School Curriculum: The Fertile Ground

Positioned between the British and the United States educational persuasions, Canadian educational institutions have been influenced by teachers from both countries and Canadian teachers have frequently pursued their study of dance in the U.S.A., Britain or on the continent. Study opportunities, dedicated teachers, films, books and printed curricula gradually had an impact upon parents and school administrators who valued the arts and dance education programs for their children. Alberta Education (1982) recognized dance as one of the seven dimensions in the Physical Education Curriculum Guide for elementary schools. The Primary-Junior (P1J1) Report (1975) to the Ontario Minister of Education placed physical education with its dance component in "The Arts" context for the first time. A review of the publications and curricula which have influenced teachers and teacher education institutions will provide us with a realization of the important elements, the fertile ground, in which creative dance was to develop in the Canadian educational scene.

In 1909 in British schools the acceptance of Morris Dancing, (Playford, Sharp and Kennedy), the rediscovery of the country, folk and national dances and the childhood singing games and rhymes were an important part of early primary education. Greek dances were popular in the upper elementary and secondary schools. P.E. Women's College graduates, specialists and organizers (consultants) and the British Folk Societies built the acceptance of these dance forms in British schools. Folk dance associations exist in the Canadian multi-cultural society and carry on these dance traditions by providing school curriculum materials, lecture-demonstrations, camps and workshop courses for teachers.

Common rhythm patterns and the formal execution of set actions gave authenticity to performance. Precision was valued and children were meant to learn the right and proper way of executing any dance. In British schools and colleges prior to World War II country, folk and national dances harmonized well with the study of the technical skill, knowledge and the organization of games, gymnastics and swimming. The medical-military biases and the supervision of physical education curricula emphasized the physical health content and drill procedures. Munrow (1972) commented on the state of school dance programs as, "of the 'steps and figures' variety, which fitted well into the formal education and was not unsuited to the professional skills of physical educationists" (p. 174). The Gulbenkian Report (1980) indicates that it was the 1909 Syllabus of Physical Training which "associated dance with physical education and thus began a process over seventy years which has developed dance in the British school curriculum to a point beyond that of many other countries" (p. 193). The 1933 Syllabus of Physical Training was readily available in Canadian schools emphasizing the strong rhythmic precision for children's physical training or "P.T.".

> Influential as these syllabi were, however, they aimed to guide the class teacher at primary level for whom Physical Training (P.T.) was one among some dozen subjects studied at training college...[and] the formal exercises of gymnastics, or in the primary school 'drill', far from helping children to dance seemed merely to induce habits of movement which had to be broken down in the dance lesson in order to free the natural rhythmic and expressive abilities within the children. (Gulbenkian Report, 1980, 194-196)

The Practical Infant Teacher (1929), set motor patterns and rhythm band accompaniments which were later questioned by educators for the excessive formality and the domination of precision which disallowed imaginative, free interpretations. Concerned teachers dared to investigate and put into practice innovative ideas in movement and dance for the benefit of their children's programs.

Alongside the re-thinking of educational curricula, the pioneering theatre dance professionals were exploring the idea that the essence of dance was separate although linked to other physical pursuits. Ruth St. Denis and Isadora Duncan from U.S.A., Fokine in Russia, Laban and Mary Wigman in Central Europe were all working independently to change established dance forms. Rudolph Laban's theories of universal movement principles inherent in all structural movement, included theatrical dance and was communicated through his writings and publications. World War II forced him out of Nazi Germany to take refuge in the U.K. causing the redirection of his work and influencing the emergent dance in education.

The growth of dance in the British educational community was nurtured by Laban's disciple, Lisa Ullmann and physical educators, such as Elsie Palmer, organizer in Lancashire Education Authority, and Diana Jordan (1938), organizer in the Yorkshire West Riding Education Authority. They found a satisfying new focus for dance-in-education which contained something more than outward skilled performance. The work was given credence by the publication of Modern Educational Dance (Laban, 1948) and the notation analysis and description of the dynamics of movement published in Effort (1947). Lange (1975) stresses that until Laban's writings appeared any holistic analysis of human movement had been absent and "unexplored in most of the published works on dance. It is much as if the analysis of sound material were missing from musicological investigations" (p.41).

British school programs were supported by publications from the Ministry of Education: Moving and Growing (1952) and Planning the Programme (1953). Whitehead (1975) called these publications, "important landmarks in the history of physical education "(p. 16). Notable changes included: less teacher direction in a less formal methodology; added growth and development focus; open settings and groupings of children; new equipment, and clothing changes; natural outdoor action emphasis.

During these years in Britain the close link between dance and physical education resulted in a new perspective on the basic elements of human movement referred to as "movement training" or "movement education" which included a new program called "modern educational dance" [creative dance]. It was not until 1980 that the Gulbenkian Report on Dance Education and Training in Britain recognized the separation of dance and provided a strong arts educational focus. It stated, "We had before us, therefore, virgin territory; our only guide a long but little known history which we ourselves had to begin by studying so as to draw on the experience it offered. There is a need for further research across the whole field" (p. 3). This period in Britain, 1930-1980, had therefore seen the most dramatic of changes in the approach, not only to children's education, but to dance in education. These factors, as will be shown, greatly affected the evolving Canadian dance scene.

United Stated physical education, spearheaded by Ruth L. Murray (1963) and followed by Elizabeth Halsey, Lorene Porter (1958), Kate Barrett (1965) and Joan Tillotson (1970) suggested radical change was needed in movement and dance curricula. The range of activities suggested by Murray gave notice to physical educators that although the organization, the practice, the technical knowledge and controlled groupings of children for games, swimming and gymnastics were applicable to the development of the dance forms used at that time, there was more to the dance experiences which needed investigation. The teacher and children dancing must seek another focus, another way of being-in-activity. The United States pioneers borrowed the ideas and language of their free dance theatre performers: St. Denis, Graham, Humphrey and were strongly influenced by a pioneer in dance education from the University of Wisconsin, Margaret H' Doubler (1957). Parallel links are apparent between the British and United States in the thrust to free the dance experience provided in primary schools and to provide a form which permitted children's individual exploration of imaginative ideas.

The Canadian Scene

The two countries which therefore had nurtured the changing Canadian educational dance scene were the U.S.A. and Britain. Now their influence was to take hold. In Canada, two publications from the Ontario Department of Education in the 1950's stimulated elementary school dance programs across Canada: Physical Education for Primary Schools (1955) and Physical Education for Junior Schools - J5 (1959). The collaboration of Nora Chatwin, Inspector in the Ontario Department, with Teachers' College and University dance educators as well as Board of Education supervisors, culminated in these two publications for schools. The 1959 guide contained the first publication of a Canadian curriculum in creative dance. Ontario Physical Education Summer Courses (1955-1968) for elementary school teachers benefitted from the input of visiting organizers, lecturers and teachers from Britain (Appendix B). Physical educators emigrating from England taught in Canadian schools and shared teacher education materials and procedures. Publications, courses and teachers redirected our focus onto a more universal movement education and the recognition of a new dance form in education.

Any change arouses a certain level of suspicion and acceptance and understanding of the meaning of this "new look" and movement consciousness was only gradually developed in some areas. The network of consultants and teachers actively pursuing a change of philosophy and the exploration of a new gymnasium praxis was influenced by pioneers such as Sheila Stanley at Toronto Teachers' College and Rose Hill at the University of Toronto. Creative dance was introduced and gymnastics and games programs were noticeably changing as a result of innovative equipment, exploration-discovery methods and the use of movement analysis. Local curriculum change was underway, led by Mary Liddell in Leaside and Etobicoke, Marion Irwin in Edmonton, Toni Proyer in Truro and Jan Vallance in North York. The 1956 McGill University-MacDonald College conference involving Sheila Stanley, Ontario, and Dorothy Walker, Nova Scotia, provided validation and encouragement for teachers experimenting with educational gymnastics and creative dance. Prior to the first written curricula, (Ontario, 1955-1959) courses, conferences and experimentation was well underway in some school programs.

However, throughout the 1950's and 1960's similar problems existed in Canada as in Britain regarding the lack of clear analysis and accurate description of what was happening within innovative programs.

> "Modern Dance" and "Modern Educational Dance" appeared on the timetables of some schools and colleges, but so also did "Movement Education" and the "Art of Movement". In some cases "movement" became synonymous with dance; in others it was a basic training for all forms of activity. In many primary schools it was seen as a force to liberate expressive powers. (Gulbenkian Report, 1980, p.197)

Due to a difference in curriculum practice it was of interest that printed government curricula and local curricula were detailed and readily available to Canadian teachers to clarify the position of creative dance as a separate entity in programs for children. But government curricula would not catch up with innovative school praxis until the 1967 publication of Ontario Curriculum Revision and the detailed creative dance section written for the 1969 Alberta Physical Education Curriculum. Both publications were applicable to elementary school programs kindergarten through grade six (divisions one and two). Prior to the official government sanction, detailed curriculum materials for elementary school creative dance programs were being developed in larger urban boards of education where consultative leadership was available and innovative practice was encouraged by educational administrators.

Book and film resources for teachers were produced by university educators in Alberta and Ontario at this time. The creative dance books of Boorman (1969, 1971) developed from her own work with children and her teacher education experience at the University of Alberta. The writing of Stanley (1969, 1977) in Physical Education: A Movement Orientation, clarified the place of creative dance; the application of movement analysis to the total activity program; and the integration of movement with other subject areas. These publications plus provincial and local curriculum writing action are seen as the strongest influence in establishing "creative dance" within children's physical education programs in Canadian schools.

Some educators chose to ignore this new child-in-the-family, considering it a temporary bandwagon to be suffered at the moment and soon forgotten. Since the Ontario (1959) curriculum publication, each province has developed programs at a different pace but creative dance has become a part of provincial and local curricula across Canada. It is considered by many educators to be the dance form best suited to the needs and interests of the young elementary school child. Position papers by the Canadian Association for Health, Physical Education and Recreation (CAHPER) in 1967, revised in 1977, stated that creative dance allows, "opportunities to cater to individual needs and fosters the process rather than the product .... Exploration, discovery, repetition, change, further exploration and perfecting are all major facets of (any) learning process" (p. 5). Other writings by Boorman (1973), Redfern (1973), and Russell (1975) emphasize the importance placed upon the individual child's development of knowledge and skill and the use of movement as an artistic expresssion and a means of non-verbal communication.

While this was developing in the dance scene within physical education, it is vital to note that in all three countries dance as an art form was also being addressed. The importance of the arts [and dance] in education is recognized and supported by every major report on British education since 1926 and one of the strongest statements emanates from the Crowther Report in 1959. "The arts are not the flowers but the roots of education" (cited in the Gulbenkian Report, 1980, p. 3). The report on the arts in the United States: Coming To Our Senses (1977) quotes Silberman (1973): "the arts are the language of a whole range of human experience;

to neglect them is to neglect ourselves and to deny children the full development that education should provide"(p. 60). The richness of childhood demands its own dance form and an escape from the imposition of adult dance forms. Lange (1975) in his anthropological studies of dance recognizes that,

> "dance" manifestations still continue to be executed spontaneously by children even in our technologically-oriented age. They may not belong to art, they may not be included in investigations led by aestheticians, but nevertheless they are an essential part of human development. Fighting or ignoring them will result only in the production of more unbalanced human beings (p. 51).

All three countries therefore, in evocation and response to educational needs, were addressing children's dance. To achieve a recognized position for dance in the education of all children requires the educational philosophy of "dance-for-all" reminiscent of the dance roots in Greek antiquity where dance was considered to be a necessary part of everyone's life (Lange, 1975, p. 8). The expansion of this idea to allow children experiences as creators, performers and spectators was advocated during the First International Dance and the Child Conference held in Canada in 1978. This gathering and subsequent conferences in Sweden, New Zealand and England have established an international network of concerned professionals and produced a wide range of resources related to children and their dance (Appendix C). The development of visual resources for dance has had immeasurable implications for education. Until the development of educationally accessible film and video, dance existed in a relative desert of resources in contrast to the music and painting arts. Dance is an art form which leaves no artifact, picture or writing pinned on the wall, so the growing availability of videotaped performances of children has given a new means of recording children's dance and planning teacher education. A dance library can now be built and acquisitions of both visual and written resources may be added. Libraries and the reports of conferences, governments and agencies provide support for dance education. Constant care is needed, however, to recognize that writing and film are other arts in themselves and fail to capture the continuity of the dance movement which involves all human capacities. Educators are challenged to retain the praxis of dance for all children so that the words and films have meaning rooted in the actual living excitement of dance for "it is often a powerful force [and] the boys and girls are fired with love for it "(Williams, 1977, pp. 109-110).

Curriculum writers and authors gradually came to view the creative dance form as a selected use of the principles of movement, allowing children to gradually build personal and social understandings applied in simple dance forms and in response to varied stimuli. Teachers recognized that the dance "belongs" to the children as they grow into the decision-making process. The change to a teacher-child shared interaction is accepted in creative dance work but frequently interpreted in a variety of ways. Now we need to understand what it means to share and how we as teachers share with children in the creative dance process. In order to grasp the implications of these processes, teachers need a clearer understanding of how their children perceive their dance experience. Dialogue with children and with colleagues is essential and possible now a common movement language exists to allow children's verbalization of what has happened to them in-the-action. It is in reflecting upon that active dance experience that we may understand what it is we believe we do.

In summary, we perceive an evolving dance form which is liberated from a technical straight jacket and is suitable for every child. There is also the mushrooming of interest in understanding the movement principles inherent in a new dance form. There is now a language of movement with which to dialogue with one another and with children. This means a new teacher-child relationship which finds support in the research into learning strategies and general education practices. This is the fourth decade of interest in creative dance and in basic movement analysis related to the dance education of children. The historical context, although briefly addressed, partly functions to articulate the need for this study by indicating the need for a dance rationale that is based on practice. It is the belief of the writer that this study with its descriptive analysis of the creative dance experiences as verbalized by children, parents and teaching colleagues may assist in the formulation of such a rationale. What are the professional beliefs about this dance form which makes it well suited to the teachers and children who participate in it? What does or does not make it educationally valid and personally challenging and satisfying in today's educational situation?

The Nature and Fabric of Dance

This section identifies the nature of dance and analyzes its fabric of human movement and bodily action. These understandings are then put into the framework of children's creative dance in order to gain a knowledge of the adaptation and adjustments which become necessary for its use in the institutional setting. Music, language and the visual arts have a long history of acceptance in education as important alternative ways of knowing. The preceeding brief historical review of dance in Canadian primary-junior education has indicated how difficult it has been and is for dance to be similarly accepted and respected. Dance educators know and understand its neglect. The recognition of dance as a major art form continues to be a formidable task for dance educators. Haynes (cited in Abba, 1987), in her case study of "Changing perspectives in dance education", reminds us that unlike music, language and the visual arts, the difficulties of the dance educator are many because, "dance education has developed without a strong sense of heritage; ... the absence of a recorded history; ... the lack of developed critical discourse; ... confined within physical education; ... [and] in urgent need of a comprehensive philosophy" (p. 142). In the Canadian educational setting the dominating influences have been the physical 'action' values and the continuing existence of the mind-body philosophy of pluralism which has obscured the art of movement, the vital nature of dance. Many teachers feel confined in programs dominated by an instrumental view of the bodily machine. A search is still underway to achieve a more "holistic" philosophy of physical education. The movement education programs seemed to answer that need and provided "the systematic analysis of human movement and its meaning and application to dance and dramatic art" (p. 148). To gain recognition for dance in education and to generate a new movement consciousness is difficult and one which Haynes (1987) recognizes in the nature of what dance is. "Dance functions primarily on the dynamics of change. Its nature is elusive and mercurial; its non-verbal imagery resistant to fixity. At the heart of the dance lies what might be called the principle of dissolution" (p. 141). The dance action dissolves before our eyes, and there remains no product to frame and hang upon the wall. It is only in our remembering and the disappearance of the dance provides the sense of wonder which drives us to seek more than the physiological understanding of bodily movement. Psychologists such as Shapiro (1985), Levin (1985),and Merleau-Ponty (1962); dance anthropologists such as Lange (1975) and educational researchers such as Beekman (1983), Langeveld (1984),and Van Manen (1986) desire us to take a different perspective of the lived world of the child and thus to reflect upon the ontological nature of bodily understanding which is the speaking text of the dance action.

Certain perspectives of "play", "expression", "art" and "education" have all contributed to the present meaning of dance in children's lives. Dance programs for children have been particularly influenced by the "play" philosophy in physical education and early childhood education. The "expression" emphasis has grown with the individualization of programs and the desire for self-expression. The dance as "art", in and of itself, is a more recent, growing consciousness of the values of aesthetic knowledge. "Education" brings the theory base of creative dance into interpretive dialogue with philosophy. The following brief description of the roots of dance work in schools may assist the reader to better understand the voices of the children, the parents and the dance teacher colleagues involved in this study and search for the meaning of dance in the children's world.

The differentiation between the play and work movement world is to be found in the discussion of dance by the anthropologist, Lange (1975). He reminds us of the complexity of human movement and the realization that the difference between the work world and the recreative play life is blurred in the seriousness of the dance play of primitive humans and children. He states, "The content of movement, namely that which arises from the inner attitudes, is the basic element of expression and communication; and this may be traced back to the very early stages of man's development, to his biology (pp. 44-46). This biological urgency may be seen in primitive man's spontaneous dancing, the young child's need to use up surplus energy and the very human need to relieve the tensions and discomforts of strong emotions. Redfern (1983), writing in the aesthetic area, discusses the human capacity to shift perspective "from the workaday scene to an imaginative realm in which things are, as it were, self-contained unities, [which] would seem to be related in some way to [our] capacity for play" (p. 93). In the young child's play, as in all young creatures, we are able to see the trying out, the experimenting with different movements and patterns which are unconscious practises in preparation for life situations. This play is seen as an essential element in the development of all cultures and existing along with dance and ritual as a relevant component of the non-work world (Cunningham, 1979). Three perspectives of play as: biological release, a shift into the imaginative realm, and a practical preparation for life, are united in a commonality of communication.

Communication is vitally important in this dance-play stance and provides a tantalizing anticipation of the developing powers of children. Children's initial language is movement and dance educators would disagree with Gardiner (1980) when he states that, "until the task of writing has been mastered, the system of drawing is the only one sufficiently elaborated to permit expression of inner life (p. 155). Gardiner appears to forget the moving being behind the artful scribbles which he is analyzing. He fails to recognize our capability for conceptual thought and expression of abstract ideas through movement as "being the most primordial means of communication, the medium through which man primarily revealed his ideas" (Lange, 1975, p. 54) and children reveal theirs.

The work-play dichotomy is advanced as part of the differentiation between functional skill learning and non-functional movement (Stanley, 1977). The latter relates to play and to dance and has a self-contained concreteness with no aim or significance outside or external to itself yet the body actions and movement patterns used are fundamentally connected to functional movement exemplified in skill aquisition (McHugh et al, 1974; Redfern, 1983). Lange (1975) states another differentiation when he notes that the movement stress in work is upon the weight and force in a practical application of energy while dance stresses the flow of movement with no utilitarian aims. Dance's continuity, its lasting quality, has no practical everyday-life application (p. 50). From the conference on "Phenomenology of Will and Power", (Straus and Griffith, Eds., 1964) reports of research with amputees and other incapacitated individuals stress the wholeness and global phenomenon of movement to understand functional skill needs as well as philosophical meaning in moving. It seems that the job of work movement and the play of dance movement requires different language to illuminate meaning.

> The acquisition of skill is a material prerequisite for the realization of human objectives. Since physiology sets out to understand but "the theatre of events", it can express its findings in terms of physics, chemistry and mathematics. Phenomenology in its search for insight into "the event itself" cannot do likewise. It must introduce a framework of reference of its own. To put it differently: Physiology is concerned with "the body I have"; phenomenology with "the body I am. (Jokl, pp. 87-88)

Restated we might say that "the body I have" may be the research interest of physiology and vital to physical education but the dancer will desire an awareness of "the body I am," a philosophical concern. Dr. Jokl's statement impresses upon us that the body is not a passive receiver of data nor does the dynamic nature of man's inner attitude always conform to the ordinary biomechanical rules.

The importance of a playful relationship in coming to understand language learning is similarly indicated by Dreyfus (1963). "[Language is] a skill acquired by innately guided thrashing around and is used in a non rule like way...allowing an indefinite number of orderly variations without being generated by strict rules...rules need in no way be involved in producing the performance" (pp. 253-254). The "thrashing around" in words and language may be seen as a type of playfulness which is not unlike the exploratory experiments with body actions in creative dance work. It implies a fruitful search by the children, for the meaningful ingredients which articulate the dance statement. It may be comparable to the posture taken by Shapiro (1985) as he embraces "the possibility of lingering effectively in the prelinguistic regions of the bodily " (xv). The search for "the body I am", seeks an embodiment realizing a deeper meaning of human movement in play and dance. This challenges teachers to accept children as they are and "to take the child's experience as seriously as the children themselves do...[for] play is as important as childhood itself" (Barritt et al, 1983, p. 150). In the dance play we explore the boundaries between reality and make-believe and constantly seek the meaning of the dance for itself, for the children. Their playfulness and dancing frequently suffers distortion when the "now" of adulthood...becomes the standard by which the importance of childhood experience is judged" (p. 150). Does the creative dance form contain this playfulness and fullness of experience which is seen as a coming to know the body I am? Thinking about dance movement in this way leads us into dance expression, the refined play of illusion, imagination and the expressive nature of dance movement.

Dance expression has been debated, amputated, elaborated and has confused theoreticians for many years as evidenced by contradictory viewpoints. Lange (1975) indicates from early written records that the Greeks embraced the dignified choric dances for the education of all citizens but shunned the exuberant expressions of the peasants' bacchic folk dances. The more formalized dance forms have continued to grow through the centuries and to draw vitality by borrowing from the natural movement styles and patterns of the peasant dances. In their differing ways both forms of dance attempt to give expression to people's lives. The industrial revolution and the changes in life styles caused people to be separated from the rhythms of nature and the natural cycle so that the expressive peasant dance-life was lost. The formalized court dances or ballet lost the rejuvenating effect of the peasant dances until a new form developed which demanded the expression of inner feelings and of ideas in order to balance the increasingly mechanistic and technological society. Isadora Duncan and Laban initiated the work to establish this new form of dance.

We have tended to take for granted that dance is expressive but there are several different senses in which dance might be expressive: as the expression of human feelings such as joy, anguish, terror, ambivalence, tenderness etc.; as the expression of broader anthropomorphic qualities related to modes of being, personality traits, attitudes and qualities of wit, charm, majesty, generosity etc.; as the expression or communication of both of the previous concepts in the non-verbal choices of the choreographer [or teacher] in the traditions of the time (Carroll, 1981, pp. 95-103).

Fancher (1981) in his introduction to the papers of Carroll, Ziff and Driver summarizes their thoughts concerning the new thrust towards an anti-expressive or non-expressive dance mode in an attempt to drain expression from dances. "In pursuing their intention to eradicate expression in the narrowest sense, [choreographers and dancers] introduced expressive qualities at other levels....the mere presence of a living human body in a performance generated an expressive quality....Total non-expression in dance would require finding a correlation to the painter who achieves non-expression in his work by immediately burning it upon completion "(p. 9). Dance as a non-verbal movement expression of an idea which is abstracted and choreographed by teachers and children is not an individual, personal, emotional expression so much as a truth, an emotion communicated in a non-discursive manner (Hill, 1989). Beardsley (1984) attempts to capture it as he states:

> When a motion or sequence of motions is expressive [not practical], it is dance....[when it] is expressive in virtue of its fairly intense volitional qualities, it is dance....If in other words, there is more zest, vigor, fluency, expansiveness, or stateliness than appears necessary for practical purposes, there is an overflow or superfluity of expressiveness to mark it as belonging to its own domain of dance. (pp. 40-45)

The excitement of the expressive qualities makes dance just what it is, and something much more than an expression of the dancers' personal state of mind or their emotions. Redfern (1973) emphatically negates the emotional "wallowing" which was originally seen as creative, personal and valid grounding for dance work with children. The acceptance of the expressive experience without fear and with an ability to take it, develop it and display it, demands an ability to abstract and choreograph. Mary Wigman (1966) emphasizes that our very human desire to express ourselves in the dance "frees the impulse to make visible [one's] yet invisible images...[dance] becomes understandable only when it respects and preserves its meaning relative to the natural movement-language of man" (p. 10). The expression of the dance performer and the intention of the dance are rooted in these experiences which appear in the doing of the dance or any other artistic pursuit. The immediacy in the doing allows those expressions to be considered more authentic, less liable to error or deception and even noteworthy, surprising, and startling (Zaner and Smith, 1970, p. 182). In the expressive arts experience, the feeling may come naturally in the event itself i.e.embodied in the movement, the picture, the film, or may be imposed on the experience by the observer, the spectator or the audience. What is important is that the "feeling" has been objectified, abstracted, choreographed and expressed in an art form through structured, formalized movement patterns. Sheets (1966) clarifies for us the expressive nature of the dance which differs from the utilitarian and practical aspects of human movement.

> In dance, movement as movement does not exist. In dance, movement appears as a revelation of sheer force emanating from a body which appears as a centre of force. The difference between movement as objective movement and movement as a revelation of force is analogous to the distinctions made between objective space-time and lived-space-time. (p. 147)

Maletic (1987) through her experience and research indicates that, "Dancing, of course, is a true model in which the expressive body-movement-space is most obvious"(p. 198). The cross-fertilization of the dance analysis of Laban with phenomenological views is stated above by Sheets and further elaborated by Maletic to provide dancers and teachers with another way of illuminating the expressive nature of dance. The essential binding and integration of the movement principles provide the content and the technical knowledge that gives the dancer the ability to understand and project expression in performance so that the dance and the dancer are one. To find this important expressive aspect of movement within the creative dance form now demands a fuller description of the creative dance content which teachers use in the education of their children.

> Nietzsche says, there is one form of artistic creation in which human beings do not simply "see their mirror images" but become that which justifies themselves- and that is in dance. For in dance, man "feels himself a god," just like those gods he saw in his dreams: "He is no longer an artist, he has become a work of art". (Atwell, 1984, p. 23)

Reflection and discussion in the field of children's dance emphasizes its value as experience and also as a door into aesthetic activity and dance as art, both vital for every child's education. Children cannot state in words what they truly feel and are in the dance so teachers have the responsibility to communicate the essence of childness to them through their work of art [their dance] in order to reveal themselves as children and therefore valued. There is a growing realization that the creation, performance, enjoyment and critical analysis of dance for its own sake is valid in society and needs no further justification. The freedom to contemplate the dance aesthetic without justifying its utilitarian values, integration possibilities, or social and psychological effects is encouraged by Sheets (1966). She asserts that, "the realization of the ends of education is an almost inevitable consequence of the concentration upon the dance as dance, the dancer as dancer and the composer as choreographer. And the reason is that the ends of education are by-products of the aesthetic activity" (p.146). Dance for dance's sake is supported in the multi-perspectives of dance found in the Collected Conference Papers in Dance, 1968 to 1973. Renshaw (1973, p. 90) views dance as a significant, conscious, intentional activity whose meanings are conceived and expressed in public symbols resulting in an aesthetic experience and a way of knowing for children. Dance speaks for itself and with its own symbol system as an art form. Redfern, in the same publication, supports a stronger position for dance in the total educational scene because the developing form and aesthetic criteria of dance must be seen to exceed the recreative and therapeutic values (p.82). Adults may seek the latter reasons but children need the dance art for its own sake as an integral part of their aesthetic education and perhaps as a step towards the spiritual realm of life.

The significance of the creator, performer and spectator roles available to children in the dance art is illuminated in the reports of international conferences, such as, Dance and the Child, Edmonton, 1978 (Brinson, Boorman, Cunningham, Hill, Redfern, 1979). Safe environments, and thoughtful instruction supported by a rich "library of dance artifacts" which the child may see and experience, are suggested to bring significance to the art of dance experienced by children. "Because the creation of a dance does engage the choreographer and dancer so wholly, because it undoubtedly contributes to individual growth and self-realization, the value of the dance in education may be individual growth and self-realization, but of the dancer as dancer and the composer as choreographer" (p. 145).

The dance as art will be enhanced by the call for "broader horizons" by Redfern (1973). She desires the development of the powers of critical appraisal; the training of discriminative and imaginative perception in children. As an aesthetic discipline, dance is valued as it assists students to see another and different means of encountering, structuring and relating to human experience, for "dance is infinitely rich in its manifestations and roles it serves" (p. 18). Redfern expresses concern for "the slippery nature" of assumptions about art, creativity and expression in dance. Lacking an uncritical attitude some teachers distort and use to excess the notions of self expression, spontaneity, and immediate stimulus-response which are unintelligible when applied to children.

Recognition of the "rich manifestions" of dance encourages educators to attempt the formulation of the phases or stages in children's dance work. Hill (1979) suggests that dance, freed from the confines of psychological terminology, may be used to develop aesthetic appreciation and perception. Boorman (1982) isolates four phases relating to children's symbolic representation in dance: intrinsic satisfaction, open-sense making, fixed meanings and conscious distancing. The probing of these phases may help delineate the dance meanings of children and may also pull us into recognizing that deeper commonalities exist. Feinstein (1982) urges us "to look beyond the literal, to generate associations and to tap new, different or deeper levels of meaning" using the metaphorical process (p. 45). The dance experience of children is an attempt to explain the inexpressible, the compactness, the vividness in order to touch the understanding at whatever age or stage of development.

The valuing of each art form in its own right and yet the ability to relate one art to another, are major discussions in professional journals. Boorman (1982) states, "One art cannot replace another art in the education of children -- each demands its own unique and distinctive cognitive functioning" (p. 8). In the school setting integration may negate the specific art form and its educative value or too little integration means specialization which often forces the choice of one art form over another. The loss of any of the arts in school programming would be deprivation leading to what Eisner (1978, 1979, 1981) refers to as an improverishment and imbalance in children's lives for it means the elimination of a particular and unique way of knowing the world and expressing it. Boorman (1980) counteracts with a theory of imagination encompassing the two worlds in which children operate: the actual and the imaginary. The public observable dimensions of the child's activities must be viewed along with the inner or ground from which that activity emanates. Concepts of imago, in imagination and with imagination and the open or closed nature of the movement, dynamic and reality-fantasy responses are analyzed to distiguish the reality and the fantasy form the children use to bring meaning to the art of dance. This study of dance and imagination "assist in understanding the child's point of view of the dance art as he 'lives and breathes' in his imaginary [and real] world" (p. 55).

It is Lange (1975) who asks us to return to the "initial art" of the dance in which the ideas of humans are directly revealed through the only instrument essential to the dance: the body. He reminds us that, "Dance as an art is directly concerned with the spiritual life of man, and belongs primarily to his spiritual culture"(p. 55). Teachers' needs and the needs of children demand that we critically assess the nature of our programs and assure the place of aesthetic pleasure and the feeling of balanced "effort capacity" [and a spiritual equilibrium] which may be gained through dance activities (p.59). Moustakas (1975) desired a "quiet presence" for his group of children in order for them to engage in their own creations. The arts and humanities in his series of experiments were used "as ways of enriching and humanizing learning and as ways of fostering and encouraging individuality, autonomy and self-direction" (p. 5). Not only did he help children to achieve but he also taught parents and teachers to respect the children's needs. The presence of the dance art in education may be another weight in a already heavy curriculum or it may aid in the struggle against the weight of the factual, and the evaluative achievements which parents and society demand. Atwell (1984) captures the pull of the educator and the society in Nietzsche's "spirits" which haunt and frighten us or release and free us.

> The pursuit of science, knowledge and truth is motivated by the "human, all-too-human" desire for stability, solidity and firmness. It is the "spirit of gravity" which moves us to hold to that which is firm; and it is the "spirit of laughter, song and dance" that lifts us sufficiently above the firm so that we become capable of questioning it....[and] opens up the path for new ways of viewing reality, for "perspectivism." For reality, particularly human reality is ambiguous, rich and inexhaustible. (p. 26)

The reality of childhood is early and continuously tied to the educational environment and to the teachers within the school setting. Whether the "spirit of laughter, song and dance" in the "flow" of thoughts, ideas and movements is to have a place in the pursuit of education, is a matter for the consideration of educators. What beliefs and philosophies are accepted by them, questioned or changed depends upon their courage and ability to accept and use the fact that "human reality is ambiguous, rich and inexhaustible". The "dance education" section following, outlines the theoretical nature of the creative dance form and relates its bodily, spatial, dynamic and social content to some philosophical writings. It will also provide the reader with a realization of the importance of the focus in the work which results in added emphasis on play, on expression or on the art performance itself.

Dance as Education: Ways of Knowing

Physical educators and dance educators grasped at the tantalizing hint that the new form of creative dance, could awaken young children to a sense of themselves, "liberate expressive powers," and break the bonds of imposed adult dance forms. Some support came from general education and the changes gradually introduced into Canadian kindergartens. Teachers experimenting with more open educational methods and thematic teaching procedures, were realizing the growth of a broader, universal viewpoint. These innovations stimulated critical reflection upon the calculative, scientific, fact-centred view of coming to know which emphasized the body's usefulness, competency and efficiency. There was a search underway for alternatives to the "learning [that] leads to an overpacked mind" Bateson (1979, p. 53). Creative dance as an alternative way of knowing became, often hesitatingly, recognized as possessing the same potential to know ourselves and the world in another way as any of the other arts.

Dance took its place beside the other art forms as another way of holding in check the disturbing danger of human beings and children in particular, becoming progressively like objects able to fit into the inflexible calculations of disembodied machines. The end result of such consideration is the separation of the person from the body, "a dangerous bifurcation of the unity of being" and a disjointed relationship between the person and nature (Weizenbaum, 1976). Creative teachers like Ashton-Warner (1968), were alienated by "thought-poor" programs. Goodlad and Greene indicated in the American report on the arts: Coming to our Senses (1977) that the arts are high in satisfaction for children but rank low in importance for students; that the arts are considered by many, [teachers included] to be mysterious, subversive, unimportant and troublesome. The report suggests that the prevailing anxiety about the arts and dance be counteracted by the:

> joys and uplifting qualities to be found in the arts....we have to reassure people that there is a need for the arts...because they encourage people to think originally, and outside conventional norms...If we are going to improve the quality of life, then we need to have people around who are capable of innovative solutions (p. 53).

The arts contain forms of knowledge which cannot be tapped in any other way than through experiencing and doing. They offer our children and teachers the opportunity to experience through painting, making music, dancing and then to reflect, discuss and critically analyze in order to conceptualize experiences which have meaning beyond object and use. Dance educators may provide other ways of being and knowing to bring a much needed balance to the factually based programs in todays schools. "Only then will our response to the world be that of wondering or marvelling at what is, being amazed or astonished by it, or perhaps best...admiring it" (Grant, 1969, p. 35). Heidegger (1977) understands the fears to be experienced in the thoughtlessness of the society in the technological age and he takes courage from the thought that other ways of viewing the world and living in it are only lying fallow, like the farmer's field. The alternatives remain as a ground for growth in the future awakening consciousness (p. 45). Dance educators believe that dance can help to give meaning to children's lives and refocus the present dominant views of knowledge.

The label "dance education" is rather synonymous with "mountain". Composed of an infinity of forms it depends upon one's view of the "mountain" as to which aspect one describes. So different, in fact, can the descriptions be that, the viewer could wonder, "Are we looking at the same mountain?" The researcher, for the purpose of this study, is looking at several sides of the dance education mountain in order to probe its creative dance form.

Gordon Curl stated in his 'Introduction' to Redfern (1973), that Laban analysis "is a theoretical structure [rules], which though suffering from a variety of confusions, affords the sort of basic essential to the study and practice of what ultimately must be recognized as an aesthetic form of education (dance), and as such worthy of consideration in education" (x). The availability of this "comprehensive analysis of movement" allowed innovative physical educators to plan and open action to the children's interpretation. New connections or clearer thought about the expressive, aesthetic nature of movement in a creative dance form became distinct from the practical skills of games-sports. It became acceptable to seek different responses in physical actions and to recognize that common rhythm patterns did not signify meaningful learning or good teaching. Within the child-centred philosophy of education, creative dance established itself as a means of individualizing action; of stimulating the teaching of movement ideas through themes; of incorporating a problem-solving, dialogical methodology with children. Creative dance had, however, become synonymous with expressive movement, feelings and the affective learning domain. Its dual role as a language of action and of expression has not been clarified for educators and often resulted in its misuse and abuse in the educational setting.

The complexity, the momentary, and the expressive nuances of human movement have a valid means of analysis related to dance (Boorman, 1969; Redfern, 1973; Russell, 1975); to non-verbal communication studies (Weitz, 1974), anthropology (Lange, 1975), therapy (Sherborne, 1975), and professional dance choreography. As the "father to the German modern dance."(Lloyd, 1949), Laban's principles of movement research have been variously used as a planned framework of order upon so-called "free" movement or as an open scaffolding for personal movement patterns. Movement is seen as ideas and principles to be discovered and interpreted rather than as set imposed exercises and anatomical explanations. The organic nature of the dance movement is now recognized. To some the principles are viewed as classification, categorization or a means of description. Others see them as a mixture or myth, religion and mathematics (Redfern, 1973, p. 117). Although confusion exists, the value lies in the human, everyday nature of the underlying theory. "It is bodily movement in all its psychosomatic richness, and not merely, or even primarily the body as physical entity that he (Laban) is concerned with" (p. 121). Physical educators anxious to put educational theory into practice in their programs, embraced the creative dance form.

In coming to know human movement through a progressive acquaintance which is comparable to the study of music "we have a means of marking out distinctions and relations which enable [us] to find [our] way about in the general flux [or confusion] of movement " (Redfern, 1973; Webb, 1974). Educators found a means of making sense of the unexpected and the exciting as children were encouraged to create their own movement patterns in this new dance form. Creative dance evolved in the search for the elusive "something more", in the desire for a return of the expressive life and also in the reaction to the formal and explicit dance-positional procedures. The developing methodology which used the Laban movement analysis, gave structure to the freedom of creative dance. Some teachers interpreted [and some still do] creative dance to be totally free, unstructured dance or pure improvisation. Others grew dissatisfied with the levels of chaos and confusion and welcomed the structuring using the Laban themes and vocabulary to focus the work for the children's understanding and subsequent interpretation. Creative dance, in the

Canadian educational setting establishes a practical dance activity and continues to be supported by teachers interested in various educational theories of play, expression, and communication. A growing awareness of the arts and the place of aesthetics in education is stimulating the dance art and providing appropriate performance opportunities accompanied by the critical analysis of the personal practical creations in the dance art. The movement language is now available to allow educators interested in the expansion and enrichment of children's education.

It was Canadian curriculum writers such as Chatwin (1959) and the publications of Boorman (1969, 1973), Russell (1975) and Stanley (1977) who established Laban movement analysis as the basis of a potentially broad dance experience and interpreted it in creative dance curricula for Canadian schools.

> The creative dance form which has its roots in the work of Laban is conceptually based...provides a secure but open scaffold...has the broadest and deepest "language" [of movement] potential...[within it] the child becomes a "powerhouse" of articulation, expression and communication. (Boorman, 1982, p. 7)

The classification of movement content in creative dance is considered to be the interrelationship and melding of body awaremess, space awareness, effort (dynamics) and relationships (Laban, 1963; Preston-Dunlop, 1975; Redfern, 1973; Boorman, 1965; Stanley, 1977). Out of these principles come sixteen basic themes outlined by Laban (Appendix A), as "a form of movement taxonomy", which is a breakdown of the movement principles according to the developmental needs of children. The following section briefly outlines the four main elements of movement analysis and the reflections of such writers as Merleau-Ponty, Heidegger, Van Den Berg and others concerned with bodily being, spatial intentionality, temporality and the social world. These basic principles, elements or compounds form the material for the curriculum content discussed earlier in the study. They give the teacher and children tools from which to develop the creative dance form. An attempt is made to relate the dance writings to the philosophical in order to expand our thinking about the dancing body; the space it creates as it dances; the dynamic force and time and the place of others in the dance experience.

Body Awareness, Corporeality, Lived Body

The physical body is the instrument by which the dance is articulated, It is similar to the pen which is the tool of the writer and the paintbrush which is the instrument of the artist. As the instrument-thing-object, the body could be viewed as a machine of skeletal parts, levered by muscles. We may know every muscle and joint but it is the neuro-muscular, internal, kinesthetic sense of movement which is the mover-dancer's source of information. The variations and combinations of gesture, locomotion, elevation, turning and stillness provide the opportunity for clarifying information about bodily movement in space via the kinesthetic message network. It may be in this element of movement that the dance-play advocates find their firmest ground. The body-machine must have an opportunity to explore its potential, to find recreative and therapeutic as well as educational values in the doing of the action. Young children may be considered natural examples of total or whole body movers for they answer movement problems easily by using body actions in a variety of interpretations including: rise, fall, leap, run, skip, turn, walk, crouch. In these natural bodily action responses, the child exists as an unreflective "single totality": the child and body are one, united. The concept of 'my moving body' is being built up and the movement vocabulary is being extended. Children and their teachers play with the contrasts of whole body actions or parts and with the polar contrasts in spatial changes, effort alternatives and relationship variations. The initial theme of "action and stillness" or moving and holding, brings a major whole body movement contrast into the early study of movement ideas with children. Howard Gardner (1980) observed children's ability to naturally use contrasts in their drawings and he called it the "principle of maximal contrast" (p. 44). Stillness of the body is part of and a contrast to action. It may be compared to the silence in music or white in a painting and it is greatly valued by teachers as they assist children in their search for control of bodily movement.

Sheets (1966) recognizes the uniqueness of the dance-mover's situation as she states, "it is clear that dance is a particular kind of phenomenon, namely one which moves, one which is kinetic...a phenomenon, which, while moving, remains a totality" (p. 13). Bodily consciousness increases as additional themes focus upon the kinetic functions of body parts as they relate to one another, work together and assist in coordinated movement. The independence and interdependence of parts of the body in natural articulations is possible as the body is "led by" parts, is "supported by" parts. Body parts, surfaces, limbs and joints relate to each other to increase the kinetic to result in bodily control and expansion of actions. The continued exploration of bodily actions, in the context of natural movement patterns attempts to elicit a more educated understanding of the body as it moves.

The recognition of the "body as presence" may be observable in dance classes. There are those who reveal their bodily capability in movement and dance activity and others who conceal it; those who approach confidently and others who are reticent and retreat from involvement; all convey their unique presenting and dwelling-in-the-world. The confidence and joy, the inhibitions and fears exhibited by the body-in-action provide children-dancers with the unique recognition of another mode-of-knowing. The development of this bodily knowing in its totality and realizing what is meant when being manifests itself in presence, may assist dance educators to an understanding of the phenomenological realization of "the body I am." The dance action may allow children the chance to know themselves. In the growth of a positive sense of self, care is necessary to keep "the body" alive to the context in which it exists. "In truth...precisely nowhere does man today any longer encounter himself, i.e. his essence...he fails to see himself as the one spoken to and hence also fails to hear in what respect he ek-sists" (Heidegger, 1977, p. 27). In creative dance work the totality of the performer-in-action is to be maintained for it is recognized that all elements are present in movement and themes only bring to the fore a focus for improving understanding, ability, experience and response. It was not intended "that one theme had to be mastered before the next could be started" (Webb, 1974, p. 27).

Teachers and children in creative dance accept the immediacy of the dance developed in the realization that different meaning and interpretation will result if space, dynamic effort, and relationship elements change. The performance will not be identical when repeated. In this way movement analysis used in the development of creative dance supports the phenomenological view and the continuing necessity of 'becoming' rather than the attitude of arrival and the acceptance of completion. The self is viewed as body, as being and as existence with a feeling for the yet-to-be aspect of bodily being. "I am more than my body: I am what I make of my body, what I do with my body in being with others in the world...The body is a vehicle, the fulcrum and the steadying factor in our life" (Merleau-Ponty, 1964, p. 229). The uniqueness of human bodily movement develops, not as machine action only, but as embodiment capable of wholistic operations, flexible and much more than mere data processing. Bodily awareness recognizes a conscious inner aspect arising from the action itself which is beyond the physiological, beyond the positivist, "I know" view of the body and the predetermined and closed knowledge of what is truth and power. There is always a changing knowledge of the body and what it can do. The search for the roots and true nature of "bodiliness" requires effort and practice in an ongoing questioning search for a new ground of meaning which does not stand for the body as object nor construct bodies from the facts available concerning them. It is rather a reflection upon the body as a coming to presence..."the manner in which anything, as what it is, takes its course and 'holds sway' in its ongoing presence, i.e., the manner in which it endures in its presencing" (Heidegger, 1977, p. 115).

Spatial Awareness, Lived Space

Space is an ongoing search on the part of educators and a notably gradual achievement on the part of children involved in creative dance. It is considered by some to be the last but most essential frontier of children's dance education and it requires educators to rethink spatial meaning and content. Developing a spatial consciousness is "one of the essential qualities which distinguishes dancers from other movers, for it provides a statement of the dancer's mastery of the boundaries of his spatial medium" (Preston-Dunlop, 1950, p. 24). In analysis of movement, space may be described in common and precise terms to indicate the spatial position where bodily action starts, or the place to which it intends to go, and at which it finally arrives. As it moves the body stance or sense of place is carried with it and visualized as the kinesphere or movement sphere which encompasses our personal space, like an aura (Laban, 1966, p. 10). The reality of space and the need to instil an awesome awareness of the mover's possession of it is expressed by Doris Humphrey (1959, p. 74). She desired an understanding of space so that her students would never move thoughtlessly onto a stage and would recognize its potential for privacy and magic as well as its contribution to the dance. Children enter a dance space initially to test it and gradually to get to know it like a friend and be comfortable in it. They move from rejecting it to skirting the periphery, to circling and surrounding the space and ultimately into penetrating, cutting, holding, or indulging in it to suit their needs. In creative dance education the importance of both the personal kinesphere and the reaching out into general space must be balanced with the needs and abilities of the children. Postural adaptations are required in the reaching out and extending into the space and the body centre must receive the movement "in" to self. These spatial changes of focus bring exciting counter-tensions of line and form to body movement. Spatial studies and the ability of children to focus and attain the feeling inherent in space usage gradually develops with practice.

Laban designs the study of space in his "Choreutics," the means of ordering movements in space which are essential units of composition and thematic dance-study materials. The icosahedron with its twelve signal points, and its combinations and contrasts within the dimensional cross, the diagonal cross, the three planes, the transversals, the inclinations and the rings, form the content of a complex series of spatial scales and studies to be undertaken through logical stages. Redfern (1973) warns us that they are like the scales in music and unsuitable "for wholesale transporting into dance composition in a stereotyped form" (p. 127). They provide the dance educator with an "artificial scheme" which "transform space from a void into a framework to which movements can be related and oriented" (Preston-Dunlop, p. 108). The significance of the choreutic study of space is yet to be clearly understood (Redfern, 1973, p. 128). Practice of these scales is formulated into dance studies and they are valid components in dance composition more suitable for older students and dancers.

Another dimension of spatial understanding looks to the living space and the inner space of movement. Lloyd (1949) captures the living nature of space: "Space, whether considered as an enemy to be grappled with and overcome, or as a dancer's special life-giving atmosphere, is a tangible substance" (p. 16). The classic example of this consciousness of space was recognized in the work of Mary Wigman, dancer, teacher and pioneer of early modern dance in Germany and America. Her book, "Letter to a Young Dancer" (Wigman, 1966), admonishes her student to an open aspiring use and training in spatial understanding. "The spatial relationships do not tolerate any narrow-minded limitations. They demand a spiritual expansion in the degree in which the danced gesture strives for faraway space" (p. 109). Wigman desires that dancers not be limited by factual space present and available but must create their own space, "the imaginary, irrational space of the danced dimension... which can erase the boundaries of all corporeality" (p. 12). It is here in the spirituality of space that a truly educative force becomes tangible. Sheets (1966) refers to it as "the imaginative space of dance". She envisages an inner space similar to the existence of inner time. In this inner spatial understanding we have a mental image, supported by a body schema, body percept and body concept which changes the nature of body-me. The "past and futureless space" (Straus) of the dance, widely differing from our daily world of utility, creates the dance, inspires the dancer with new life that metamorphoses her body" (Van Den Berg, 1952, p. 121).

Van Den Berg (1952) suggests a 'landscape' which is the presence in and the movement through the space of the dance. The change of the landscape and the focus upon the space of the movement takes the mover's attention away from the body and self into a meeting, an occupation of space. The intention is spatial and the body is forgotten in the realization of the landscape. The body carves the space in the execution of the movement in the same way as the space allows and absorbs the body in the passing. The cutting and carving of the dance space, the surrounding and absorbing, the filling and emptying of the space and landscape of the dance are significant understandings for the mover-dancer. The dancer is the maker of space and the study of Laban's "Choreutics" indicates the vastness of the significance of the spatial domain. Ways of researching the deeper meanings inherent in space studies demand a consideration of the philosophical nature of it and interpretive hermeneutical writing.

Effort, Dynamics, Lived Time: Lived Energy

The third major element in the foundation of creative dance is Laban's focus upon those aspects of movement which he referred to as 'Effort'. The concepts of effort are observable "inner life manifestations [which] are the most substantial part of any movement action...connected to the accumulation of inner experience of a person" (Lange, 1975, p. 45). Laban defines effort as a person's inner attitude to the use of the motion factors of weight (force), space, time and flow. They are the energies inherent in movement which are visibly displayed through the rhythms of bodily motion and to understand them it is necessary to study the components of these rhythms (Thornton, 1971, p. 45). Movement observers are able to note the different colourings, dynamics and energy inherent in movement patterns and these intangible dynamics bypass mechanical bodily analysis and lead instead to an analysis of the movement attitudes of the performers. Maletic (1987) reviews the development of "Effort" as a focus on movement rhythms in work and industry; as a basis of a free dance technique; as a common denominator for the various strivings of body and mind; as composed of two elements- one operative and objectively measurable and the other which is subjective and classifiable; as the inner impulse from which movement originates; and as a correlation to various levels of consciouness (p. 100).

> The concept of Effort unifies the actual, physical, quantitative, and measurable properties of movement with the virtual, perceivable, qualitative, and classifiable qualities of movement and dance. Inplicit in the concept is the human faculty of perceiving reality which leads to various modes of experience and to externalized activities. (p. 101).

The eight Basic Effort Actions (Laban, 1963, p. 59) are composed of weight contrasts of light and firm force; of time contrasts of sudden and sustained; of the inner attitude of direct and flexible space; of flow contrasts of bound and free. They form the basis of the theory of expressive qualities in dance, referred to as Eukinetics, which along with Choreutics as the study of space are major studies in Choreology, the science of dance (Maletic, 1987, p. 178). The effort actions are used for compositional studies in a manner similar to the space scales for older students. In suitable context their inherent contrasts provide rich material for children's creative dance work at all ages.

Lange (1975) quotes Laban as suggesting that the play actions of children are "an unconscious practising of "effort actions"- a trying out ...[for there is] a deep-rooted need to keep alive the effort balance" (p. 50). Children and teachers explore and play with the contrasts and shades to be found in the effort actions. They contain the potential for exciting expressive dance as well as therapeutic rejuvenation. Maintenance of the Effort balance in the pressure of everyday practical work may be found in the dance art which makes us conscious of the opposing polarities and shades in the sensation of movement. The application of effort qualities differs in activities and "the phenomenon of dance is evoked in the flow of movement". It is this flow of movement which Lange (1975) views as the warp in the weaving of the dance (p. 57). The rhythms and qualities in the motion factors allow endless arrangements and reordering possibilities for use in dance, drama and mime. In the use of a wide range of these actions, dancers are free to select, to have more alternatives for action and thus avoid lop-sidedness and imbalance of movements. A vivid description of the effort content of the dance is given by Wigman as she describes a dance leap action as "the element of strength ... the dynamic force ... the pulsebeat of the life of dance ... the living breath of dance" (1966, p. 11).

The dynamic qualities of time are important concepts within "effort" analysis. The feeling inherent in dance action may be described as urgent, sharp, staccato, excited, instantaneous, hastening, or the contrast noted as smooth, legato, prolonged or lingering (Preston-Dunlop, 1980, p. 15). Time qualities are part of Laban's second basic movement theme which includes: the duration continuum from very long to very short; the speed continuum from very fast to very slow; the changing acceleration and deceleration of moments during movement. There is now a recognition of an internal aspect of time, something more than and complementing the impositions of clock time and the fast-slow quantitative aspect of stopwatch time. Dance, like music, is an "art of time" where the beats, precision, transitions, accents, even the stillness may be counted. "The musicians count and the dancers count. And sometimes they miss one another in counting" (Wigman, 1966, p. 11). To eliminate the "missing of one another," the ability of musicians and dancers to sense and apply their inner time in relating to others in the performance is a vital concern. The quality of time controls personal movement and patterning and is each dancer's unique rhythm and phrasing. The harmony and dissonance in music is heard by the listener; in dance it is observable.

The time fact or measurable "outer" time is the clock time which is as constant in music as it is in the dance. The steps and stages of the dance-movement sequence are built up in polythetical structure (Schutz, 1971) and must be lived through in the same steps and time and shared and articulated with co-performers and/or audience. Never can the dance or the music be understood monothetically as one can ultimately apply a learned geometric theorem. Schutz (1971) refers to music and the "inner time" as "the very medium within which the musical flow occurs" and it is not a measurable dimension. He refers to music as uniting the listener, performer and composer by a common-time dimension in a vivid present. His comparison of this sharing by the face-to-face relation of speaker to listener is comparable to the time shared by dancers who develop a mutual tuning-in relationship, the experience of the "We," which is the foundation of all possible communication (p. 173). Dancers, like musicians, perform for an audience and must be concerned with outer world and outer time as well. They not only present their personal sequence of actions or patterns of sound but must share in the experiences of inner and outer time which audience, teacher, fellow students, dancers, co-performers force upon them. "Time exists because human consciousness exists"(Sheets, 1966, p. 21).

"Besides the motion of bodies in space there exists motion of space in bodies" (Laban and Ullmann, 1984). The "effort" analysis brings some understanding of the intangible, internal unity of the inner qualities which make a lived and vital dance experience or the sheer dynamic flow of force which is the dance. Dancing is a continuous creating, surpassing and perpetual being as the body is a form-in-the-making and the dancer lives it. Van Den Berg (1952) discusses the domain of the "inner self' which contains qualities of time, space and force which are the primary tools of the mover, the basic sparks, the essence of all action, a condition of all dance. The "inner self" directs the attempt to go beyond the instrumental, mechanical use of the body to a valid, vital and lived experience. Effort analysis and practice provides the structure for the dynamics inherent in creative dance and "not an externally related series of spatial-temporal befores, nows and afters, but a form which is ekstatic, in flight, in the process of becoming the dance which it is, yet never fully the dance at any moment" (Sheets, 1966, p. 29). The sharp contrasts and the subtle shades of the effort qualities to be viewed in the varied contexts of children's creative dance work provide an endless source of material for dance. The clear contrasts and possible combinations are enhanced by partner and group dance work discussed in the next section.

Relationships, Sociality, Lived Other

Of major importance to dance and dancers is their relationship to one another and to their situation-context which is the social context of the dance. Participants in dance movement share time and space in a moving interpretation of their ideas and in so doing they alternately free and bind themselves to one another. Throughout the movement, there is an increasing awareness, a sensitivity to the environment, to the space of action amongst those sharing that space. In creative dance there is a recognition of dance expression as communication and this is planned for by understanding the individual child's need to speak through the dance and also to communicate in a variety of group experiences. To the child, it is a growing away from self to view and give, to bind or free the space so the "other" is affected in either a limiting or an opening fashion. Although it is always enjoyable to dance with someone else, it is a demanding process to give and take, to focus attention on the "other", to adapt personal rhythms and patterns and ultimately to establish a duality. Preston-Dunlop (1980) recognizes the importance of having time to do this work so that the inter-dependence and sensitive understanding of others has time to grow into a "full appreciation of another's movement meaning which is not as easy as it may at first appear, and why the cultivation of an acute observation is to be encouraged... the awareness of another person's sensory and nervous happenings, as manifested in movement brings a far keener understanding of him as a being" (p. 42). Doing the same actions, copying the shape, the space level, the effort components, the rhythm, or the body parts, activates a keen observation which is trained in various leader-follower contexts as well as decision-making attitudes. This complexity of the dance is possible for young children if it springs from the security of their own subjective meaning. The binding of the "other" or the limiting and adapting necessary for successful partner and group work must grow in the organic, real world of the actual dance or else artificial reactions, unnatural results and forced coordinations occur. Meakin (1981) suggests that dance may even contribute to moral education "chiefly through group and partner work" (p. 249). Attitudes regarding respect for one another's standards and aspirations are valid along with sympathetic cooperation, realizing weakness as well as strengths and offering support. Attitudes to excellence, personal desire, status or prestige are in need of appropriate criteria. Inasmuch as partner and group dance assist students to adopt these attitudes and also to help them to care enough for the enterprise, then there is the potential for the development of moral quality.

In a dance form, non-verbal question and answer conversations allow exciting use of possible agreements which match and harmonize, or disagreements which contrast and create tensions in the dance action. Much use is made of the polarities in the effort and space concepts in order to build the dance with or to take the dance to a partner. Meeting and parting, avoiding and passing, the act of approaching, dancing together, clashing, merging, staying or parting, all bring meaning, feeling and mutual adaptation and imagination to simple body actions. "The whole point of dancing together is to create something which an individual could not do on his own" (Preston-Dunlop, 1980, p. 46). Throughout the development of creative dance, there is encouragement to look, to observe and to verbally discuss personal responses as well as the action responses of others. In these ways Buytendijk (1953) suggests it is through "serious co-operative tasks, through mutual aid and also through the enjoyment of their games and creative dance, the children build up the "we" as the reality within which each is responsible for the other" (p. 12). Partner and group work demand a deeper seeing because of the immediacy of the response when the observer is also one of the active participants. The perceptive eye becomes "sensitive, empathetic, personalized for that is the affective stuff of relationships in dance" (Preston-Dunlop, 1980, p.48). Dance relationships seem to stress trust and the building of a bonding, caring, acceptance of one another which refutes Sartre's unmasking, malicious, imposed looking of the "other" which results in alienation.

Van Den Berg's (1952) third domain of movement is "the glance of the other" in the recognition of the social context of the dance as an important component of human culture and of the social structures which peoples create for themselves. Lange's (1975) anthropological focus supports Van Den Berg in the realization that the rich artistic art of primitive people is relevant to life and usually is participation on the part of the whole community and thus it unites and bonds people in their common customs, rites and rituals (p. 91). Dance, the non-verbal speaking of individuals, is not seen as relevant today to the whole community nor to life as it is presently lived. In the educational milieux, situations may be planned in creative dance which stimulate inter-subjective actions and a possible mutuality of understanding. The social nature of creative dance is viewed in the constant use of large and small groupings to provide the structured potential for dialogue through movement. The action-interaction of the dance allows the observing glance of the other to copy and repeat in a dance-after, following process or in a dance-with the other spontaneously or in a simultaneous manner. Dance-for others occurs in a dance-audience context.

The other involved in the dance may be active in the dance flow as a participant or as an observer, but in both instances the dancers share a sense of responsibility for each other, a caring concern and also the challenge to "speak" what is to be communicated in the dance. "The eye of a fellow-man may justify my body and my movements. It may impart to me a happiness far exceeding in value any solipsistic satisfaction" (Van Den Berg, 1952, p. 127).

Summary

The understanding that movement has an inner as well as an outer horizon is a way of opening and expanding the meanings inherent in creative dance. Children are seen now not so much as an object dancing but rather as a being in the process of becoming. The Laban analysis of movement provides creative dance with the open scaffolding which allows movement interpretation and an anticipation necessary for education. The language of movement is now shared between teachers and children and the teaching and learning of a meaningful movement vocabulary is able to grow side by side with the creative dance form in the context of specific themes and a dialogical teaching methodology. This allows children to reveal themselves, to be recognized, to be respected, to be educated.

A return to the ways of revealing and understanding means a return to the arts and dance not as entertainment but as a source of nourishment, an insight into a way of seeing the world, and a vehicle for understanding ourselves and communicating with society. Our search for ourselves as teachers, and for our children may be viewed from an understanding of Heidegger's (1977) notion of the body's "in-dwelling". Within the dance action itself we are opened to and released to meet and accept the given nature of the body and to become at home in dwelling in it. The body, as a gift which is granted independent of the individual, does not challenge us to conquest but to the acceptance of it as "lying ready and as awaiting" the unfolding of the mystery which is concealed (Heidegger, 1977, p. 9). It seems that in gaining an understanding of the unfolding elements of movement analysis we come nearer to the essence of bodiliness or embodiment in the creative dance.

Laban uses the term "technique" in his book, Modern Educational Dance (1963). We are able to understand the movement content which formulates his technique when we reflect and discuss his analysis and pursue it in an active praxis in order to come to know it in the context of creative dance and children. It is a kind of knowledge capable of precise formation yet as movement it is not just a set of skills but a systematization of knowledge (Redfern, 1973, p. 131). Knowledge and recognition of the arts as techne is clarified by Groome (1980) in reference to Aristotle's *poiesis*. "Good *poiesis* is a means to good praxis, and the practical life is to make the speculative life (theoria) possible...the life of praxis is to be informed by reflection and universal principles" (p. 153). In this study we seek to be informed by those colleagues involved in an active praxis and willing to reflect upon it in order to consider the universal principles, discussed above, which are the foundations of their creative dance work with children.

The movement principles of Laban (1948) (body, space, effort and relationship) and Van Den Berg (1952) (landscape, inner self, the other) may be seen in relation to certain phenomenological themes. These are the themes of corporeality (lived body), temporality (lived time), spatiality (lived space), and sociality (lived other). My challenge has been to discern how these themes illuminate the essential structures of children's dance experience. Based upon the active praxis and dialogical reflection of knowledgeable, experienced colleagues, as well as the children's voices and the voices of their parents, the collegial dialogue attempts to clarify what it is that we are speaking and what we believe to be the grounds of our creative dance work with children. The question is: what makes creative dance, and what is it for children and for the staff teaching it?

Chapter two follows with the methodological base and research approach designed for this study. An explanation of the procedures undertaken for the various rounds of collegial conversations leading to the establishment of the personal credos are clarified. The four colleagues in the three dance centres involved in the study are engaged with the researcher in a reflective analysis process. The use of starting points and prompting texts to open and fuel the colleagial dialogue are explained to the reader. Further investigations of conversation and dialogue as a research mode are discussed. The importance and validity of the collegial dimension and the nature of being collaborators is included to support this type of dance education research investigation.

Chapter II

THE RESEARCH APPROACH

This study is rooted in concern with meaning, more particularly experiential meaning which finds its basis in the methodological procedures of the human sciences. The dimension of the dissertation encompasses three educational dance programs as it seeks to capture and express the experiential quality of the creative dance life as it is lived. The discourse resulting from the conversational, observational involvement of the researcher with parents, children and teachers represents a mixing of ethnography with interview within an interpretive context.

This combination of methods which are broadly based on the human sciences involves a further collaborative dimension which attempts:

a) to utilize "collegial conversation" to arrive at an interpretive understanding of the living meaning of creative dance;

b) to use the notion of "personal credo" as a device for articulating the interpretive understanding of creative dance; and

c) to engage in "analytic reflection" and inquiry in order to uncover structures of meaning and to divine a more universal understanding of the meaning of creative dance in the educational milieux.

The study attends to atmosphere as helping to illuminate lived realities, to open to viewing the inexpressible, the elusive and the incomplete which is inherent in the teachers', children's and parents' pursuit of the dance art.

Collegial Conversation

Collegial conversation is introduced in this study to describe a dialogic interview relation between colleagues, in this case university teachers. In everyday life there are ongoing collegial discussions about theoretical and practical concerns relating to curriculum, teaching and students. They take place in hallways, staffrooms, lounges, and wherever else colleagues meet. From such everyday discourse the notion of a more deliberate, systematic and sustained variation of the collegial conversation relation is derived. Collegial conversation serves here as a device to facilitate the examination and supplementation of the researcher's own experience and interpretations. On the basis of multiple perspectives the researcher attempts to ascertain the structure of the phenomena as lived. (Shapiro, 1985, p. 5)

Four colleagues who direct creative dance work in centres in three Canadian cities, engaged in collegial conversation with the researcher. Since the colleagues described their own experience in a relatively open dialogue, the relationship between the investigator and the four dance centre colleagues approached that of co-investigators of creative dance work with children. (p. 8). A sense of co-ownership developed as we searched together to locate and express those underlying beliefs which serve as the foundations for actions and teaching behaviours.

Personal Credo

Personal credo refers to a statement of belief. A credo reaches from a set of opinions to a system of beliefs to describe what it is that a person, such as, an educator or a researcher stands for. Personal credo resulted in this study from conversation between colleagues [researcher-teacher and colleague-teacher] through which individuals came under the influence of the truth of the object they were examining. Individuals were thus bound to one another in a new community of believers (Gadamer, 1982, p. 341). "I believe", for example, has stood from early times as the first words in the Apostles' and Nicene Creeds. Both creeds contain the essential articles of the Christian doctrine encapsulated in brief summaries. As a confession of faith a credo is held as authoritative and binding. In the introduction to this study, there was recognition of cohesive elements which have nurtured various dedicated dance teachers and this study will attempt to illuminate those aspects in order to understand more clearly the present dance work with children.

The collaboration of experienced, committed colleagues in a dialogical search for meaning brought forward a less idiosyncratic formulation of the creative dance phenomenon. It allowed the development of a more intersubjective deliberation in a procedure which was "more public, more observable and less mystifying" (Shapiro, 1985, p. 8). These present day pioneers in children's dance accepted the search for personal credo as an innovative device which assisted in unravelling the experiential meaning of creative dance. The prompting text of the children, parents and colleagues in each centre was translated by the researcher into statements of belief in order to challenge each colleague into formulating her personal credo through the on-going collegial conversations.

Reflective Analysis

The dialogical discourse above resulted in transcribed description which were incomplete without the accompaniment of ongoing reflection. Reflective analysis refers to the interpretive approach that unites various branches of the human sciences.and provides the opportunity to step back from the phenomenon and "to watch the forms of transcendence fly up like sparks from a fire" (Merleau-Ponty, 1962, xiii). Reflective analysis was conducted by the researcher as she sought the lived experience of children, parents and colleagues. The capturing of immediate meanings in the actuality of the dance-teaching setting where all participants were present, was followed by reflection in the context of collegial conversations. This distancing for reflection upon the voiced experiences, descriptions and personal reflections of children, parents and colleagues resulted in interpretation of the meaning inherent in creative dance work with children (Shapiro, 1985, xiv). Reflective analysis was used to explicate the creative dance experience through a hermeneutical description of the meaning of the text to the various participants (p. 19). It revealed the nature and the wholeness of the phenomenon through the procedure explained in Figure 1 and employed in the following stages:

Round One

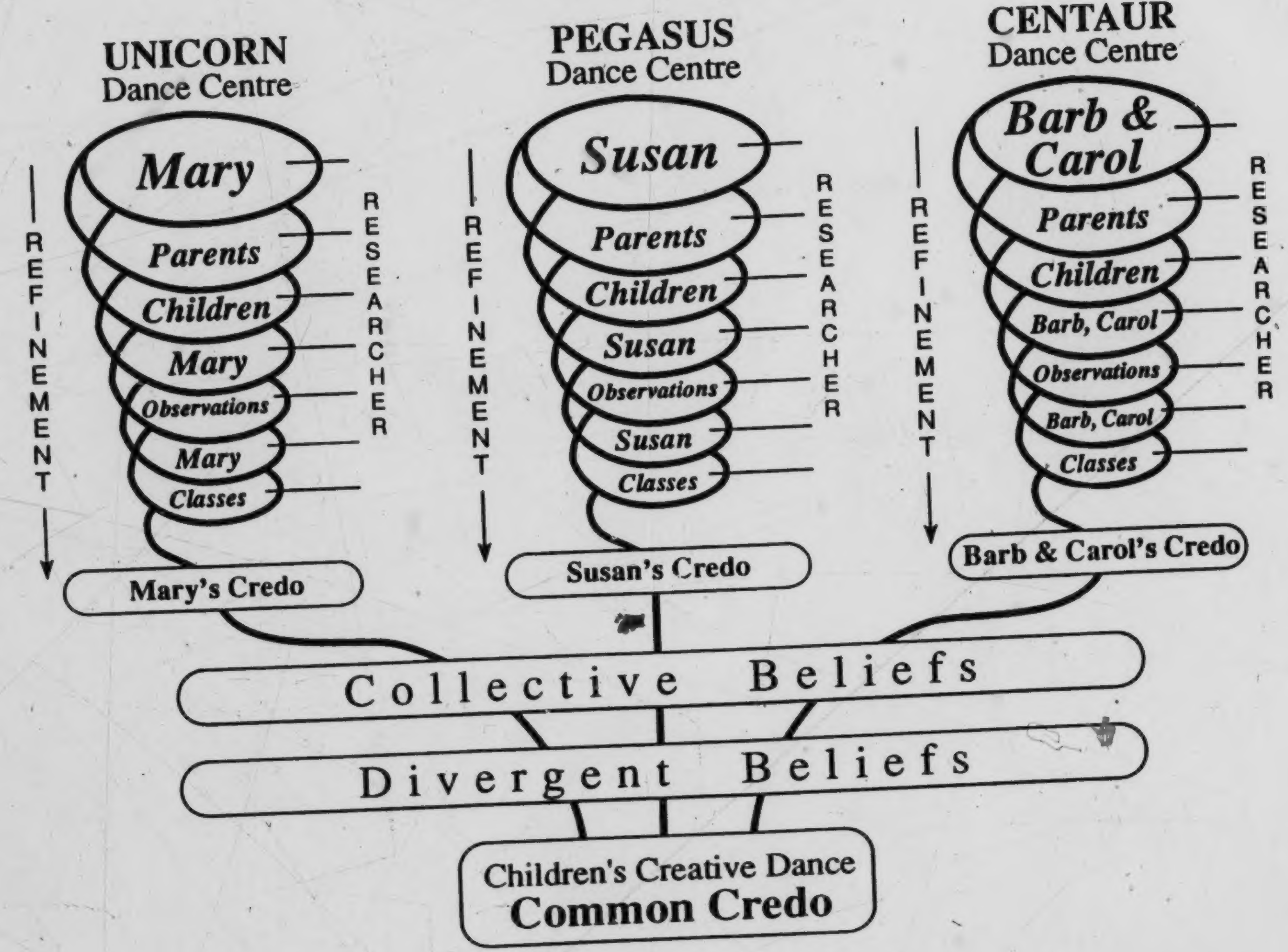
a) Interviews and conversations with children, students and parents were tape recorded, transcribed and reflectively analyzed and organized into statements which became the prompting text for future use in the collegial-conversations. An example of this first round of conversation is provided in Appendix D.

b) Interviews and conversations with the four colleagues were tape recorded, transcribed by the researcher and subsequently reflectively analyzed and organized into prompting text statements. An example of these first round dialogues is found in Appendix D.

c) Observation notes made during the numerous visits to the children's classes and the researcher's journal notes were combined with these prompting texts from the various participants: children, parents and colleagues, to become the subject matter for the second stage or Round Two of the collegial conversations.

RESEARCH DESIGN

Collegial Conversation



UNICORN
Dance Centre

Mary
Parents
Children
Mary
Observations
Mary
Classes

REFINEMENT

RESEARCHER

Mary's Credo

PEGASUS
Dance Centre

Susan
Parents
Children
Susan
Observations
Susan
Classes

REFINEMENT

RESEARCHER

Susan's Credo

CENTAUR
Dance Centre

Barb & Carol
Parents
Children
Barb, Carol
Observations
Barb, Carol
Classes

REFINEMENT

RESEARCHER

Barb & Carol's Credo

Collective Beliefs

Divergent Beliefs

Children's Creative Dance
Common Credo

Round Two

The Round Two collegial dialogue related to the prompting text as it was verbally interpreted by the researcher. It was also taped and transcribed to capture refinements of meaning and clarification of understanding. Refined statements of belief are prepared for presentation as written texts for each individual collaborator in preparation for Round Three of the collegial-conversations.

Round Three

Round Three dialogue followed a private time of reflection on the part of all colleagues to allow them to deliberate upon the written belief statements resulting from the previous two rounds of discourse. This printed text involved each colleague in a validation of their personal credo as it has been interpreted by the researcher. The credo which resulted is stated at the conclusion of the discussions on each centre in chapters three, four and five.

Chapter three: Unicorn Centre, chapter four: Pegasus Centre and chapter five: Centaur Centre capture the three rounds of statements as they were prepared for the colleagues in each centre. The Round One interviews and conversations with parents and children are found in the "Prompting Text" section within each of the chapters. The colleague's reflections are incorporated into the prompting text where applicable and another section, "Toward Personal Credo" captures the collegial dialogue and belief statements not touched upon in the previous prompting text.

Round Four

A further stage of reflective analysis by the researcher interpreted and converted the personal credos into a collective credo containing a range of beliefs related to creative dance. The divergent beliefs appeared from a study of the personal credos and are discussed in chapter seven. The more abstract universal statements of belief are formulated as a common credo describing the experiential-pedagogical nature of creative dance. The conclusions of the researcher arose from this process and complete chapter seven.

In chapter six, following the collegial work from the three centres the methodological process is subsequently elaborated to clarify its purpose and validity. The reflections of the colleagues on the research approach used in this study was obtained from transcriptions throughout the times of dialogue and from a letter.

Starting Points and Prompting Text

The discourse arising from everyday life situations and conversations between colleagues has a particular quality. It is situational, contingent, and typically not systematic. The starting point may be something that happened in class, some reaction from students, or some problem or concern that ordinarily prompts one to reflect and to discuss matters with colleagues. In these ways the dance work underway in the three dance centres chosen for this study could be portrayed in detailed descriptions and thus be of ethnographic value. The everyday, living aspect of the creative dance centres is accessed through the present research by starting points which are constructed in the form of "prompting texts" derived from observation of classes, and taped conversations with children, parents and colleagues. This broad dimension to the discourse allows the experiencing of the phenomenon to become the felt reality through the language of the prompting text. The interpretation of the conversational discourse into the prompting text is the researcher's attempt to "drive" the collegial discussions and focus the process of reflective inquiry. The research journey takes its compass readings from the participants and swings from parental point to children's point to formulate the prompting text which points the colleagues, to their ideas on creative dance and motivates them to bring those beliefs to conscious understanding.

Asking colleagues forthright about their personal credos would result in abstract statements which would not adequately reflect the realities of the lifeworld of creative dance. The aim of this study is to produce credo statements that evolve in a narrative manner, arising as they might in a collegial-dialogical atmosphere prompted by situational and contingent concerns. This research takes an interest in those interpretations of creative dance which, rooted in the routines and concerns of everyday teaching, transcends them. The particular methodology has been selected to stimulate (prompt) progressive dialogical development in the direction of credo-like statements. The collegial conversational mode serves as a vehicle for such development and demands further explication at this stage.

Conversation and Dialogue

Conversation and dialogue within the everyday lived experience of children, teachers and parents provides a means of entering into the reality of the teaching-learning situations. It is a living discourse which is valued in some social sciences and in hermeneutical-phenomenological research: Freire, 1982; Beekman, 1983; van Manen, 1986; Suransky, 1982; Carson, 1984; Lim-Alparaque, 1986.

> Conversation is the essential principled practice and it is this which we hope the analysis of any particular topic would exhibit and enhance, and without which no inquiry would be possible. We would not undertake to do analysis except under the theoretic auspices of principled conversation, and it is these auspices we seek to display and to teach through the practice of dialogic interaction. (Blum and McHugh, 1984, p. 242)

Collegial stance in this inquiry calls for a face-to-face conversational dialogue between experienced creative dance teachers, children and parents. It is considered worthwhile to enter into conversation. At the professional level there is a sharing of perspectives on the world of children's creative dance. This carries with it a valuing aspect: respecting one another's knowledge and experience; building the creative dance form for the education of children by means of curricular enactment with colleagues; sharing an understanding of the material content, the educational setting and the basic pedagogical creed. The process entails much more than any effort to collect data "from" one another or to seek to copy the words or actions of another. Its interest lies beyond the emulation and avoidance of good and bad practices. Discussion is undertaken on a level which has an established language and procedures which are meaningful to the participants. It is that conversation which Blum and McHugh suggest is "the practice of community...which is collaborative and interactive in the form of a dialogue between those engaged in analysis" (p. 242).

The dance educator's environment, like that of the art teacher, is complex and demands a sensitive focus upon many things. The dance educator, for example, is at times hindered, at times freed by the fact that the visual results of the dance are only momentarily available for analysis. A continuous collegial-conversational mode is essential to the study and growth of the dance art in education. Freire, (1982, i) believes that for all educators whatever the curriculum area or subject, "The correct method lies in dialogue [and that lasting change will be] the result of their own [conscientization] " (p. 54).

This study uses collegial-conversations as a research device in the context of informed practice to interpret meaning. It involves colleagues as willing participants in a process of active reflection upon beliefs which govern the work in which they are presently engaged. Validity claims derive from the dialogical critique of the fund of knowledge available to the participating teachers, colleagues and researcher and from the knowledge that the participants are presently functioning in situations where they must act. There exists therefore a self-implicated validity oriented toward practical action. (Carson, 1984)

The study represents, further, an attempt to practise Freire's (1981, i) co-intentional education by being focused on the realities of the creative dance classes in each of the centres. In so doing it assists the participants to come to examine their reality critically and perhaps to discover themselves as perpetual recreators of creative dance work with children"(p. 56). A state of discomfort arises which leads to more questions and thus maintains the art of thinking which Gadamer (1975) calls the "dialectic", "the art of conducting a real conversation" (p. 330). The conversational mode which perpetuates the questioning of the phenomena is dependent upon the collegial collaboration. Further inquiry into the collegial aspect may assist in clarifying the value of this research approach.

The Collegial Dimension

The Collegial Dimension is rooted in discussion between "colleagues" etymologically viewed as "holders of joint office" who are "striving together". The Latin roots, "colligare" and "ligare" signify "to colleague with" and to "bind together". The present research alliance may be viewed as a justifiable conspiracy aimed at directing our thought and deliberation to a common world. The dance world of the children and their parents establishes a focus which binds us as we strive together to analyze our teaching. Through description of the various centres, a collage is created which binds and glues together the dance work of the children and colleagues participating. "Coll" denotes the glue or binding agent in a collage. Placed in conjunction with the French "leguer", we may relate to the binding of people in league with one another, united through compatible aims. Colleagues and researcher in this study "hold joint office" in university teaching roles and are committed to "strive together" to unravel the meaning of their work in children's creative dance. Participatory involvement "transports the researcher toward discovery, revealing at times the fabulous within the familiar and the marvellous within the mundane-ness of everyday experiencing" (Lim-Alparaque, 1986, p. 20).

We seek collegially to formulate alternative perspectives to challenge the emphasis on technology and pre-determined perspectives in educational programs. We seek to re-collect and regain a view of our own curricula which recognizes the excitement of teaching and the thrill of personal interactions of educational significance. The cataloguing of objectives, the engineering of projects and programmes and the evaluation of behavioral outcomes may fail to consider the personal involvement and interactions so vital to education in the arts. We question educational technology, the objectives model of curriculum development and the place of systems analysis in the education of children. The precision and efficiency frequently found in materials developed for curriculum projects and the related posture of evaluation stands in opposition to certain realities in the student-teacher-classroom situation.

Teachers and students desire recognition as human beings involved in ongoing self-growth, as evolving microcosms. When time, ideas and context are appropriate, effective learning result; frequently it occurs in unplanned, opportune situations. Something other than education results when those involved are robbed of decision-making powers by the industrial analogy imposed on education. We have suffered a lack of "senior scholars" who would support "an intuitive and aesthetic dimension for making decisions...in natural settings...to facilitate widely-discussed cautious change" (Atkin in Hamilton et al., 1977, p. 74).

An inquiry into the main claims and arguments supporting the creative dance form for children initiated this dialogical research process with colleagues. The researcher's own experience and past studies have an impact upon the direction of this inquiry for it is a search, a quest, a desire to understand the grounds of the values proclaimed and the deeper meaning of creative dance work. In this study of experiential meaning no totally value-free stance is possible, nor held desirable. "Curriculum is a value-loaded area of cultural activity. It is something of an irony that its evaluators are commonly assumed to be value-free" (Hamilton et al. 1977, p. 27). Bollnow (1974) suggests a search for deeper meaning through the "community [of colleagues which] is the first principle of truth and universality... What I alone see I doubt; I am certain only if the other sees it too" (p. 12).

Developing needs for clarification and redefining of materials and methods cannot be charted ahead of time, hence a definitive time focus was avoided. This study allowed us to meet as colleagues not for an imposed external viewing of one another but to search for the meaning and beliefs we hold in support of our work. External evaluation was considered inappropriate in the context of this experiential collaborative research. There was a reaching out to ideas and responses which colleagues recognized and wished to understand more fully both in the children's action behaviour and in the procedures used to bring out their responses. The collegial commitment involved the time to dialogue, to read and to re-read while our teaching continued to root us in the reality of the work.

Being Collaborators

The shared collegial aspect of this study involves mutual commitment to change and improvement. Colleagues may act as change agents for one another and for the progress of the educational pursuit in the field of creative dance for children. Establishing professional and personal trust is essential if the hidden features and biases are to be exposed- if we are to venture beyond surface reflection. New collegial networks are needed to bring forth imaginativeness and courage to see creative possibilities in arts education research. In this study colleagues share the need to avoid boredom and to realize the excitement and uncertainty of collaborative ventures. As Bateson (1979) reminds us, "the essence of epigenesis is predictable repetition; the essence of learning and evolution...is exploration and change... there is the whole realm of creativity, art learning and evolution in which the ongoing processes of change feed on the random" (p.52).

A brief introduction to my dance teacher colleagues is required before we proceed to stories of their work in the various centres. Each one is involved in a university dance environment for children, and has from ten to twenty years of experience in teaching children's dance. Two colleagues were involved in dance stage performance before concentrating on teaching. All had school teaching experience prior to taking university teaching positions. Two colleagues are founders of the centres in which they teach. Two others are co-teach in a third centre. Work in these centres gives my four colleagues a secure base for engagement of their university students in debate and practice related to the child's world of dance. Biographical detail, as it relates to this study, may be found in Appendix E. The centres illustrate the dynamic stress, the support and the challenge which comes from interaction among colleagues, children, parents and community.

Each centre reflects the choices and circumstances which have directed the professional pursuits of my colleagues. Set paths have been formed and basic beliefs established concerning children and dance action in the centres. My colleagues' reflections about the development of their work can only be understood in the context of their situational landscape. Being a part of my colleagues' centres over time and many visits has provided me with a singular opportunity to reflect upon their creative dance work. The ongoing dialogical procedure attempts to open for viewing the positions and the values my colleagues hold as important in their work with children.

My entry into each situation and setting was unique. In the Unicorn Centre and Pegasus Centre my point of entry was predetermined by the events already planned and occurring at the time. In one case a concert was in the rehearsal stage, in the other, a lecture-demonstration visit to a local school had been arranged. Both of these events brought forward the ethos, the context and landscape of the dance centre itself. The Centaur Centre provided me with the chance to select my entry point and I was able to arrive in time for a sharing event which paralleled the events experienced in the other two centres. The opportunity my colleagues experienced to present their own situations and the conversation of their local people through these events resulted in a rich, safe and rewarding launching for our collegial dialogue. As someone new arriving on the scene and as a researcher with my own dance history, I appeared less threatening and was able to focus on each colleague's setting and work because of the unique entry event I had attended. If experiential meanings are to be uncovered, authentic context must be maintained and a continuous effort made to avoid destroying, trivializing, or distorting the situation or atmosphere.

C

Organization of the Study

The report of this inquiry proceeds in the following manner. Each of Chapters three, four and five relates a journey which begins at a different dance centre. "Starting Points" provides a narrative description of each setting, the organization of children's dance classes and the action immediately underway upon my arrival. The voices of the children, taken from the conversations before and after their dance activities, and the voices of the parents are combined in the "Prompting Text: Children and Parents". My interpretation of their speaking and their own words prompt the dialogue with each teaching colleague. Together we reflect on the speaking of the children and parents and each colleague's responses to this prompting text accompanies the statements of the children and parents. Our collegial dialogue continues as we move "Toward Personal Credo". The discussion in this section concerns areas of vital interest and draws us closer to each colleague's understanding of the meaning which grounds the teaching of children's creative dance at that centre. Clusters and groupings of ideas gradually emerge from the collegial conversations and reflection to focus the belief statements. The three chapters following represent a fifth refinement of the text which has developed on the basis of collegial conversation and reflection.

Chapter six follows the three centres to discuss and review the methodological procedures and the operation of collaboration in the collegial-dialogical process and set out the conclusions of the colleagues and the researcher concerning the research approach.

Chapter seven sets out the collegial credos in brief statements to encapsulate the beliefs of my colleagues based on the detailed discussions in chapters three, four and five. A compilation of the collegial beliefs expands the personal belief statements and shows a range of beliefs presently in the creative dance work. The differences in perspective in the three credo statements are contained in the divergent beliefs and discussed by the researcher in the third section of this chapter. A set of common (universal) beliefs are interpreted by the researcher from reflection on the previous statements and further dialogue with colleagues. They suggest the shared meanings and understanding of creative dance which emanate from the personal credos. The conclusions of the researcher complete chapter seven.

The reader is invited to accompany us on this journey, to become a co-investigator in search of confirmation, conflict and challenge for his or her own dance work with children. The idea of the definitive "right" way in creative dance education gives way to a pointing toward things which may be road signs and touchstones for our programs. Similarily, Shapiro (1985) claims for the new methods in psychology that,"one can never exhaust the meaning of any phenomenon" (p. 19). This study claims no final authoritative result for "no set of actual practices can ever exhaust the idea of collaboration" (McHugh, 1974, p. 7).

Now to the voices of the dancers, their parents and their teachers to reflect upon what the creative dance means to those participating in it.

Chapter III

THE UNICORN CENTRE

Starting Points

At various times in our careers I had met my colleague, Mary, at conferences, association meetings and workshops in the dance education field. My memory of her vitality and love of the dance heightened my anticipation and expectation of professional stimulation and rejuvenation as a result of this research. Mary's own dance background included university physical education and dance undergraduate courses, American modern dance performance work and movement/dance studies in the U.K.. Secondary school teaching followed by university teaching gave scope to her dance and teaching experience. I valued the opportunity to view, to dialogue, and to reflect upon the creative dance underway at her centre. How will she integrate these varied experiences as she develops creative dance for the children in her centre? I looked forward to working with my colleague in a shared investigation of the dance-movement underway at the Unicorn Centre.

I had discussed the research project with Mary the previous summer and had forwarded a copy of the proposal at the end of the year. I arrived at her office at the appointed time with the new proposal. Our brief meeting was warm and welcoming and she conveyed an enthusiastic willingness to be a part of this research. My arrival on that particular day was planned to coincide with my colleague's lecture-demonstration at a local school. It was a part of an ongoing dance project involving the arts education co-ordinator, a studio dance teacher and Mary. My colleague suggested that we begin our dialogue that evening and move into the children's dance classes the following morning. We left my new proposal unopened and went immediately to the school dance-demonstration class. Stage one of my introduction and entry into the work of my colleague and the Unicorn Centre had begun.

The Dance Project

A project on the "History of the Dance" was underway in a local Junior High School and my colleague was taking the third lecture-demonstration, assisted by a small group of her university students. The school students in the project experienced a variety of community and school dance activities as well as the gymnasium dance classes. First, a studio dance teacher, who was a member of the planning group taught the students in an active dance class at her local private dance studio. Secondly, classes were held in a local art gallery with a visiting guest dance teacher. Thirdly, they had attended a ballet performance in the large city theatre. Four school gymnasium dance classes were taught by my colleague Mary and all together provided a rich menu of dance for the students.

We went straight to the gym. I felt very much at home. Here was the place of action where I felt the search for the roots of the creative dance mode could be found. In a workshop demonstration such as I anticipated, I wondered how my colleagues would incorporate the creative dance form? Was it reasonable to expect it in this setting? Perhaps the creativity in this case was more a "dance of the professionals" who, with my colleague, were involved in this exciting, co-operative venture between the schools, the university and the private dance studio. They were the collegial reality here. The collaborative planning and instruction of this project was unique and creative. Was there a place somewhere in this afternoon's performance for the students to create their dance? How did the two regular teachers become a part of the experience, especially in their classroom clothes and high heels? What future was there here for dance, without the enthusiastic teaching skills of my colleague

After the gymnasium activity, the class teachers moved into the library where they met with the local school arts consultant and Mary in order to discuss the project. I appreciated being a part of this informal evaluation. One of the teachers provided the group with a set of written student papers assessing a dance performance which they had attended. Our discussion in the library swelled with enthusiasm for what had been undertaken and its success in opening the eyes of the students to what dance was about. Mary caught the students' expression of a change in attitude towards dance and dancers for, *they became receptive, comfortable, trusting and willing to experiment in a safe setting... they recognized and appreciated the energy, discipline and fitness of dancers which helps eliminate the sissy connotations which some students have.* The teachers agreed that the project was a viable learning experience but one teacher expressed frustration because, *the kids won't talk about it...won't discuss their pleasure or their anger concerning it. Then I told them to get busy and write about it !*

This teacher's message about education and about the expectations we have of students is quite clearly stated in this instance. It is something which students already know about their teachers and about schools. The written texts are valued! How loudly however, does the verbal silence of students speak to teachers? What are the words that remain unsaid? Does the written text on the paper illuminate the movement-in-space text of the body or the observed bodies in the dance movement? Do the students have the vocabulary to make sense of the experience? Mary thinks it is unlikely that the students have the capability because *they only have the* *popular dance exposure provided by T.V. and do not have either a movement repertoire nor a verbal language with which to discuss the dance art. They need the opportunity to view, reflect upon and discuss dance performances, in order to understand the dance art form. Although inexperienced and uninformed they can and do show unexpected concentration and incredible jumps of faith to accept and focus attentively upon the dance movement and the music accompaniment.* The arid desert of school dance programs had been watered recently by this dance project, but what possibility exists for the inclusion of the creative dance form in a continuing program of this nature?

The library meeting continued as my colleague stated, *I was developing structured modern dance for these students with the help of my university students... I can't possibly do pure Laban with Junior High kids.* Does she suggest that "pure Laban" and creative dance are synonymous terms? Is there a suitable age for the teaching of either? Are they taught in the same manner or to what age level? Would Junior High students always be unable and unwilling to attempt "pure Laban" or creative dance or is it unnecessary to try.? Mary has provided the students with a challenging, vigorous dance experience in her lecture-demonstration. She stresses that teenagers need this strenuous dance action to help them change their attitude and suggests that Laban's creative dance work must be presented in a vigorous challenging manner to attract them.

I am brought back to the discussion in time to hear the description of the success of one teacher in influencing a school with an exciting variety of dance activities. Thankfully this is a sweet success story which excites us all and gives colour to the continuing blackness of our belief that makes us state, "little is happening in dance-out-there". It is a good feeling upon which to part and to take away the thought of success, somewhere, by someone. It reminds this group that they are not without success themselves and may take some pride in their local effort on behalf of dance education. Availing themselves of the resources of various professional teachers they have brought about new understandings about dance-in-school. They sense that this represents a positive attack upon the ignorance surrounding the arts and the artistic process in education. My colleague views her present collegial collaboration as akin to *the networking of sport coaches and fitness instructors. They indicate the success of group reinforcement on programs. Such a network or conspiracy of dance-arts personnel is necessary for support, reinforcement and feedback for school programs.*

Courage is needed by colleagues wishing to enter such a network as Mary describes. Similarly, courage is needed by the students to begin the dance. Both the collegial network and the class must be prepared to take part in an experience which contains much to threaten the participants who stand forth in front of their peers and the public eye. Most students find difficulty in using their bodies easily in their first "dance-speaking" experience. Mary is sensitive to their concerns about dancing. She indicates that *agreement and willingness to participate in the dance art requires taking the risk of self-exposure; of putting egos out front; of moving and being seen; of trusting a teacher to take you safely along the road to dance.* The students face a new medium for speaking across a strange studio or gymnasium space. For them, neither their body use nor their use of space have histories which support this type of speaking-dancing. Words must break the silence of space among the network of professional colleagues but the students must break the space of silence by a gesture or by the whole body in motion through the dance space. The commitment to dance-speak shows students' recognition of others awaiting the dance-speaking and an organization of thoughts and actions in order to make the non-verbal statement. This project has made a dance beginning for some students and also provided my colleague and I with a focus for our beginning dialogue.

Beginning Our Dialogue

The second stage of my entry to the Unicorn Centre was a long evening of conversation which included the arts consultant who had been involved in the project and who was resposible for dance education and professional development in the local school board. My tape recorder was now in use and I was now more a part of the dialogue. It was apparent that a shared interest in dance brings these two colleagues together frequently for a meal and discussion. The consultant values Mary's work at the university and (more specifically), she appreciates the nearby presence of an energetic dance collaborator. The "History" project has been exciting for both of them and they are grateful for each other's contribution to it. They have not always shared the same ideas about children's work and their openness to one another allowed the consultant to state, *we were not on the same wave length until she went to England...until then there was not the freeing up of the children.*

In the continuing conversation, there existed a frankness of exchange and a critical reflection upon one another's work. There was an expressed valuing of their own work and their co-operative efforts involving the wide community of dance. They were part of a team who had entered into a stage of critical analysis of their work and the processes underway between the dance teacher and the children and between themselves as dance educators and colleagues. I was humbled by their acceptance of me as an outsider with a contribution to make to the collegial discussion. Perhaps, in my role as researcher, I was a catalyst for the safe exchange of professional views between these two colleagues? Acceptance into this personal, professional openness encouraged me. I recognized its potential for my research into the meaning of the creative dance work with children.

My initial visit however, had a third component which was my entry into the children's dance classes on the day following the school lecture-demonstration and our long evening of discussion.

The Children's Class

Mary's classes for children are held on Saturday mornings. I anticipated the chaos, noise and excitement that children bring to any setting as I accompanied her to the university site where classes are held. I was pleased to arrive finally at the children themselves. The children range in age from four to six years in a program of "Creative Movement for Children". Originally the class began as a pre-school natural play program using apparatus and other obstacles. The present program offers three aspects of movement: a gymnastic focus using the apparatus, a drama-play focus and my colleague's creative dance classes. It is in Mary's dance classes and the conversations with children and their parents that I expect to find the prompting text for our collegial dialogue concerning the practice of children's creative dance at the Unicorn Centre.

There is a special program on in the dance studio where the children usually meet. A smaller room is the only space available. It is a good thing that several children are away on holiday break. How are priorities on space-use established in this institution? In the new, temporary setting the children are attracted by the big chairs which surround the space. They are new to the children and it will be an additional concern for my colleague. How will she obtain and maintain their focus on dance? The whole world is a distraction to young children or is it that the newness of things and the distractions of things are the real world of the young?

My colleague has her own repertoire of interests for the class and it draws the children to her without difficulty. They came to dance, to play, to move. The percussion instruments, the colourful scarves and the bean bags have a fascination for the children. I am already anticipating their enjoyment and wondering about the way in which my colleague will use them. I am invited to be with the children on the floor. Fingers move, toes are awakened and the whole body comes alive with the teacher leading all over the room. I try to bring my height down and pull back on the energy to leave the space for the children yet be near enough to hear their comments. I attempt the role of participant observer to assist a child to focus on the task, to follow this child, to tease the other and lead them into action, to play and dance their pattern. I work in with them and then sneak to the side because the space is small and it is my first interaction.

The percussion is used to help build action variations related to the numbers: one...two...three. Children's ideas are used and the sound is placed in their hands. What is important here: the number, the actions, the sound....so much is involved and so many learning modes are brought into play. The space opens more now the scarves are being used. I duck to avoid the beautiful butterflies in flight. The images of the teacher are rich with movement potential and the music accompanies this. The beanbags bring the children back to defined space and the control of a leader who takes them through established pathways. The dramatization of a story completes the class. The children are assigned roles which they bring to life through their actions.

The images and objects of childhood are the important tools of the teacher. Do the images all originate from the teacher's rich imagination or do some come from the children? A strong cognitive theme had been planned by the teacher but the children's action display included more than that. What themes are valuable for this age and experience? Do themes and focus change as the lesson progresses and why? Does it matter? Is this the creative dance of the Unicorn Centre? Is this the "freeing up" of the children that was desired by the arts consultant?

Unicorn Organization

Class: My colleague brings children into an adult institutional setting which exists around a physical education sports skills focus. The class focus is upon the movement-arts rather than the movement-sports viewpoint. They are presented as "Creative Movement for Children" in order to recognize the variety of movement content (dance, drama, gymnastic) which Mary desires for the needs of the young children attending. This broad play focus in the Unicorn Centre fits into the university sports and competitive skills research setting. The establishment of creative movement work with children can be a complex even threatening undertaking but to label classes as only creative dance would seem to be harder for her in this setting. Establishing the work has been considered worthwhile by my colleague, not only for her own research, but for the sake of her students and the children involved. The children's class allows university students to observe and work with children under the guidance of their professor. It provides an alternative movement mode to their traditional sport focus and allows both staff and students to revisit their childhood play-movement roots.

In preparing for the class my colleague attempted to organize for the potential human concerns related to the fears of children and their parents coming into a strange new setting and facing uncertainty relating to the activities to be undertaken. As "outside users", the parents required clear understanding of the institutional setting at the Unicorn Dance Centre. Mary tried to alleviate any potential problems. *Are the signs up to indicate where to go? Did we get the letters out to parents on time? Will the equipment room attendants be helpful? Are they going to get lost in the maze of corridors, rooms and lockers? Did we indicate what to wear and where to change? Will they all arrive as anticipated or will we lose or gain new children?*

Space: At the Unicorn Centre, the dance studio space is usually set aside for Mary's class. Its mirrored wall, wooden flooring and brightness make it an attractive setting for the children. A portable divider is available to recreate the space for small groups. At times the dance studio is requested for other institutional use and space for the dance must be found elsewhere. The staff and the children adapt as they did when I arrived at the centre. My colleague recognizes that, *the creative dance space is anywhere children or students feel comfortable and which is small enough to hear, see and move about in.* She suggests that the Unicorn Centre, *provides a safe and permissive environment for children off busy streets and away from the weather.* But the space environment impact is much more than convenience for my colleague and Mary values the specialized dance space which was used with effect in the History Project. In this way she is sure that some of the traditional barriers against dance movement itself may be removed from children's and students' thinking. *Finding and using local dance facilities is valuable. The (public) dance studio with its mirrors, windows, barres and wooden floors gives children and students a feeling that dance is important, special and* *different from games and gym*.. The problem of sharing gymnasium space with competitive games programs adds to the difficulties of introducing dance programs. Constant adaptation to unusual and awkward space for the dance classes, indicates the less-than-important value placed upon the work and adds to the difficulty of building a standard of dance activity. The possibilities in dance action differ from those of competitive games action and provide for a transformation of both child and space in the dance. Transformations occur in the magical space and atmosphere of dance performance where props, costumes and lights make ordinary movement, other than it is. Mary's dance project emphasized this as did the follow up at the private dance studio.

The dance studio environment is treasured by my colleague and the children's sense of belonging in that space was apparent in all my visits to the dance classes. They gain a feeling of possession for their dance space and are freed to do different things in that space. What space regularly belongs to dancing children? Do the lines and circles on gym floors give dancers a feeling of ownership of their space? Do the dancing children claim any space as their own in the university or in the school setting? Are such arrangements possible and is dance space considered to be necessary?

Staff: The Unicorn Centre staff consists of my colleague and two other teachers. One is a recent university graduate and certified teacher who emphasizes the creative play focus using small apparatus and an open functional games-gymnastic play. The other staff member, experienced in classroom teaching and drama, brings an emphasis on story play and props to the movement she teaches. Mary, the director, concentrates on the creative dance teaching. She works closely with her two staff members. Her interest in motor development and the growth patterns of children appears to motivate the breadth of the movement content in the Unicorn program. Whatever the action focus within each class, Mary and her staff attempt to maintain the creative component and the high activity level. The scope of the action undertaken in the Unicorn Centre seeks to establish the basic language of movement needed for creative dance activities. Mary asserts that *Laban movement analysis and its themes provide this connecting language which is useful in sports, in gymnastics and in creative dance.* The class experiences which I observed illustrated that a broad range of stimuli was used in this centre and the teacher-child dialogue justified the creative movement title Mary uses.

Mary encourages the staff in the centre to make the best use of their talent and training. By selecting a staff which complements her dance focus, Mary hopes to build on the expertise of her colleagues and to eliminate in her centre that *lack of continuity or progression in the physical education, dance and arts curriculum which exists in the schools.* She desires the teacher's freedom to find her own way into dance work. *It is vital in creative dance that teachers have the independence of action to proceed from the base of their own experience in order to find their own successful teaching strategies. There are many ways into creative dance. A basic grasp of Laban content and its progression, a lot of knowledge about children and the right personality are essential.*

My colleague desires the consistent development of movement language, and the freeing up of space with apparatus and dramatic ideas to provide an easy way of leading into creative dance? Is a focus upon functional psychomotor skill development compatible with the development of expressive dance movement? Is natural play the root, or a root of creative dance? How do we recognize the qualitative ingredients, the "what might be said" in the expressive dance movement, in the art and the aesthetic?

The end of my arrival is but the new beginning of my own ruminations. I am overwhelmed with the new scene, new people and the intensity of the collegial deliberations. My three stage entry included the dance-demonstration session, a long evening of discussion, and the children's dance class all of which filled my tape recorder and my head. I seek the silence of the road home. I need time for reflection, the quiet of books and the isolation of earphones and transcriber. There is an over-abundance of words, actions and situations to reflect upon in my search for the roots of the happenings of which I was recently a part and which I carry with me now in my journey home. My interpretations of our beginning dialogue formed the prompting text for the "Round Two" discussions with Mary during my next visit. Additional visits focused upon the prompting text gleaned from the parent interviews and the conversations with the children. My conversations with the other staff members and the dance class activities themselves were brought back in my interpretive statements to my colleague for the refinement of her beliefs.

In the words of the children, let us proceed *through the trees quietly, quietly!*

Prompting Text: Children and Parents

On Saturday mornings, the studio space belonged to the children and they filled it with action and colour. Attracted by the mirrors, the children painted their own pictures using the reflecting figure. Their bodies in full flight, they sometimes traced the air with ribbons, pursued balloons, or designed the air and the floor with a bright blue sheet. The actions and the children in class were as varied as snowflakes and a brief sketch of some of the children at the centre will allow us to hear their voices later in this section.

Erin loved the mats piled at the side because he could bounce so very well on them. He was the youngest and was helped frequently by his big sister. Jessica was thrilled with everything that was happening and there were such pretty objects to use. She looked on as if wondering what to do and finally the mirrors attracted her away from the door and her mother. Nicole initate, created the doing, challenged the others to enter and run to keep up. Megan, nearly nine years of age, an alumnus, was welcomed and brought into the dance. I wondered if anyone was allowed to come into the creative dance class? Mary accepted them all, called them in to her then sent them out to dance, to try on the ideas of flying, turning, throwing in the guise of crocodiles, squirrels and bears. Megan quickly became just another moving person among many movers. Can these children be called dancers, were they dancing, were they dancing creatively?

This group was intent on action and I gained the impression that any verbalization of what it was they were doing required time and numerous visits. They were young children and they came to me after their dance reluctant to talk, desiring only to use up every possible minute in action, not in words. They seemed unable and unwilling to let go of the action setting in order to talk. Their main concern was to run, jump, slide, to watch the action in the mirrors, and accomplish as much as possible before they had to leave this space. The taped responses I caught in the excitement of the action plus my observations of the children's action provided material for reflection and formed the basis of the interpretive statements for the prompting text used in the conversations with my colleague. Our collegial process was thus rich in the reality of the children's dance setting and allowed us to consider substantive elements of the program and to reflect upon our beliefs about the creative dance work for children.

First, the snatches of children's conversation gleaned during various taping efforts, have been grouped into what appeared to be of value to them i.e." Dance is action, joy, freedom", "Things are alive to us", and "Imagining who am I, a presence." The power of their own activity is combined with the dance imagery to make that activity magical and unusual and in turn makes them someone or something else in their dancing.

Secondly, the parental voices are incorporated into this section as they relate to the three themes of the children. Their prompting text statements sense the joy and freedom of the children in the creative dance activity as well as a developing bodily presence and social awareness in their dancing. Interviews with the parents at the Unicorn Centre were facilitated by the use of a small dressing room area at the side of the studio. It had a large one-way mirror which allowed the parental conversation to take place in the reality of the children's present experiences in the studio.

Thirdly, my colleague's reflections upon the children's verbalizations and the parental thoughts are also added to each theme to complete our focus on the children themselves. We move first to the voices of the children, followed by their parents and then the voice of my colleague speaking about the dance.

Dance is Action, Joy, Freedom

- *We were flying the balloons.*
- *We were taking turns with the big balloon.*
- *We were bouncing the beach balls.*

- *They're just fun.*
- *When we push I feel as if I am going to slip.*
- *The Big Sheet was best to-day.*
- *I had to ask Mommy if it was O.K. to play with it.*
- *It was a magic sheet.*
- *We don't know what magic is in it !*
- *It's not dance it's play.*
- *I can brush my own hair.*

The slip, the push, the bounce, the brushing are the important action plays for the children. The "I can do it" and the "I want to try" are vital to the child's statement of the self they are becoming. The excitement of the doing is delightfully edged with some risk and uncertainty. One parent sensed the joy and the freedom of the children in the creative movement classes. She states her appreciation for the fact that her daughter *regained a childhood playfulness which she had lost as an only child among adults.* The two parents who were interviewed recognize the importance of providing children with the freedom to express themselves and to use their imagination in the class. They indicate that, *freedom in creative dance comes from the encouragement to use their imaginations. It's also an acceptance of their own choices insofar as there is no right or wrong way. The freedom is in its free flowing, not regimented procedure nor specific steps and movements.* The "flow" of the movement that Lange (1975) indicated earlier as the distinguishing element of dance is somehow perceived in the beginnings of dance with the children at the Unicorn Centre.

Mary appreciates that a parent has the understanding to verbalize the freeing aspect of the creative dance work. *That's nice to know. My parents recognize that* *creative dance is not just a free for all..* Mary asserts that the four to six-year-olds in her centre are like all young children. *They play with movement. They are inventive, spontaneous and one level above the cat in creative movement. They are involved in "dance play" and need fast moving action patterns in a more all-encompassing creative movement.* She feels strongly about childrens' need for a broad movement experience and states, *in creative dance, more than in sport and skill-focused events, young children are encouraged to indulge in their natural joy and delight in moving. Creative dance deals with the child more as a whole person in an integrated action experience....[and] children are eager participants who readily respond to varied stimuli.*

Things are Alive To Us

The delight, the joy, the gleeful anticipation of what might, could and will happen puts children's imaginations into gear. The action flies with the play of young children as they are freed by the real or the imaginary object. The children at Unicorn Centre are given the opportunity to use a variety of props such as ropes, ribbons, balloons, and scarves. Their big sheet took on magical powers from the teacher's story and this in turn gave magical powers and freedom to the children.

- *The kite will escape. Watch it !*
- *Balloons have horrible accidents. Hide !*
- *It's like the air. It takes it.*
- *Follow where it goes. Careful !*
- *Escape from the ferocious lions.....lookout. JUMP !*

Concern for others and involving them in the pursuit, the action or the escape is heard in the children's voices above and recognized as important by the parents who state, *the children have required activity in groups and recognize others in sharing and giving different ideas, in listening and responding to sounds, to the teacher and to their peers.* There is a valuing of activity that belongs to the child so that they make their own contact with the ideas of others in the bigger world outside the home. Dance classes offer that secure and safe beginning for young children if, as another parent indicates, they are freed from constant parental concerns and observations. She states, *day care and dance classes are valuable social learning situations and should be relaxed, happy, free of pressures and parents, except for occasional visits.* Mary emphatically agrees and proudly but sadly states, *We are the only ones giving them that opportunity* [in dance]. *The parents feel the importance of it and we are the only ones making it available to them and their children.*

Imagining Who I Am

- *Through the trees quietly, quietly.*
- *Megan will never hear us.*
- *You couldn't see us for we were up a tree.*
- *You didn't see us, did you ? Really !*
- *There was something you forgot to do.*
- *Remember ?*

The imaginative life expands as the children take on various roles in their classes. The pretending and supposing is the reality of the children's world but it is sometimes ignored by parents seeking a different bodily presence for their children. They see value in the co-ordination and skill changes in their children and they credit the creative movement class with these benefits. One parent recognizes that her daughter has *become more graceful, more at ease with herself...she came out of falling continuously, out of disinterest in athletic skill, and out of R-L reversal perception problems.* In the eyes of this parent a more confident and competent mover has blossomed from my colleague's creative movement classes. To the children, the fun, the play, the moving action in different roles in the story imagery is the important aspect. Another parent senses the presence in the progress of the actions of her child and states, *my seven year old learns to put more actions together in sequences and patterns.* The growth of the children's ability to physically accomplish the movement requirements of the classes was monitored by both parents and Mary. Both value an emphasis upon skill and co-ordination by *letting it grow and develop* without pressure to achieve a common standard of action in creative dance work.

Mary recognizes the need to stay with the children as they tell their moving-dance story but it is not always easy to understand their meaning and explain it in words for they speak with their bodies. She teaches and observes to build the ideas of the children but she has not talked with them about what it is they do and mean in the doing. We discuss the difficulties I have experienced in obtaining verbal descriptions from the children and she reflects on her reliance upon observations and the possibility of attempting a verbalization process. *The child and the meaning of the movement to him or her is something I cannot label but must rely on what I see in the children. If I discussed this with my children, my definition of creative dance and meaningful movement might very well change. The time available for the doing and the dancing is often short and inadequate so that we refrain from even the normal verbalizing.* Mary is reflecting upon the desired balance between doing and talking to achieve the realization of fuller meaning for herself and the children. She fears the loss of the action emphasis and a turning into the language art when the dancing dialogue is in need of enhancement. Does conversation about the dance depend on the age or the stage of children's development in dance experience? What balance of the two arts would be beneficial to the creative dance development?

More Things To Dance About

The children's interest in (a) the action-play, (b) the imagery and objects, (c) the role playing adventures are co-operatively developed. Mary states, *Themes* [life themes]*are a focus, a tying together of my ideas and those of the children. Some of the ones used with the four to seven year olds include: air, water, things that roll, Hallowe'en, the seasons, festival, candy factory, story, character.* The "Air-Wind" theme I participated in, with balloons and ribbons, suited the action needs of young children. The "free" use of floor space, the varied action suggestions, the time to view themselves in the mirrors and the opportunity to come together to talk with the teacher were seemingly enjoyed by the children. Mary uses music for her dance classes and strongly suggests: *those children who may be bored or skill-less in games and sport may find a positive reaction to the excitement of music and movement. It is neat to do and music is an important aspect of dance education.* The parents indicate that musical themes and favourite records are the choice of the children in their dance activities at home. *Children have no hesitation about moving to music, records and tapes or to the T.V., Raffi, Polka Dot Door, Roberta Flack....* Homework in this instance seems to be enjoyed, even invented, by the children.

It is my colleague's impression that young children are not yet dancers capable of their own dance repertoire for she indicates that they *repeat the same movements...and may have a creative dance experience in brief moments of thirty seconds or so. Moments but not large chunks of time could be called "dance". They* *can put movements together with some teacher guidance, preferably in open, scattered spacing, as individuals in a larger group, in parallel or associate play arrangements. They enjoy exploring the ingredients of the dance but cannot yet "make the cookies" without the teacher to choreograph or to structure the movements into a dance. Creative dance allows children to explore familiar movements ... and also the variety of actions not usually emphasized in everyday life such as moving backwards. They like the challenge of the unusual.*

Mary believes that the natural characteristics in the movement patterns of children are to be recognized and nurtured. The value of the program at the Unicorn Centre lies in its appeals to all children through the wide scope of the movement in play, drama and dance. *The natural characteristics of the children find a connection, an outlet through the creative dance form. Some find the freedom to plug into the joy of the physical experience, the flow of their movements and the dynamic content of their action; others respond to the imaginative, the fantasy world; still others are motivated by the social relationships. The creative dance experience combines the participants' use of their imagination with understanding of the resulting kinesthetic feeling.* Mary values the opportunity the children gain through dance to learn and understand in a different way what it is they now do and what also they might do.

Mary credits her training in Laban Movement Studies for the importance she places upon the natural play experiences of children. She insists that, *teachers of creative dance plug into the inner life of the children to assist them in expanding their movement patterns, and to help them to use their imagination (to move) in response to the tasks and problems chosen.* To do this, the themes used by the teachers of the Unicorn Centre must come from the events, happenings and stories in the children's own world supported by suitable movement themes from the Laban analysis.

Reflection on the Prompting Text

My colleague proposed that the creative dance work with the children provides them with another way of learning, a way that differs from the functional-physical phenomenon of the gymnastics or games action. The children need both however, and Mary saw possible benefit from approaching dance after experience of games or gymnastic play. *Creative dance is not necessarily the best way to start dance with inexperienced children. Young children can be introduced to the* [Laban] *movement categories through the use of dramatic ideas, concrete apparatus, balls, mats, streamers or the movement theme itself. Some may take to creative dance immediately while others and older children may need a safer introduction. Much will depend upon their prior experience* [or lack of it].

My colleague recognized young children's inability to bring their dance action to language and she reflected upon the possibility of initiating more discussion with them. The time needed and thus taken from the action must be assessed. Mary may realize that a co-investigation with the children will require a willingness on her part to adapt to the children's expressed meanings once she asks for them. The size of the uncertainty and risk in doing this is evident to most teachers.

Mary showed surprise and pleasure upon reading the statements formulated from my interviews with the parents. She expressed her appreciation for the depth of the understanding they seem to have of her work. This research has initiated something which she values and wishes to carry further and in a more specific way to re-examine her work at the Unicorn Centre. *We ask for general feedback but not to* *these questions. I would like to do a before and after set of interviews myself.* There is only one instance when Mary strongly disagrees with a parental statement and it affirms her desire for additional parental education. One parent stated, *The outgoing, very active, extrovert child needs the discipline of the ballet form. The shy, quiet, more introverted child will benefit from the less formal and freer creative dance form.* Mary indicated that the opposite may very well apply for the active, extroverted child could become frustrated in the formal discipline and may be the child more suited to the creative dance while the shy child may welcome the security of the defined nature of the ballet form. She shows her understanding of the individual and varied educational needs of the children and the valued nature of the creative dance form to meet those needs.

In summary, Mary believes that creative dance for the child is:

- the joy of moving in itself,
- the feeling that life is action and that action can be freeing,
- a freeing for children to express themselves,
- an expression of imaginary life-action and role-playing,
- a bodily presence and a developing life of skill and ability,
- a being with others and a growing social interaction,
- giving children confidence to dance at home.

I believe children must have the opportunity to experience creative movement and creative dance as it is essential to their growth and development.

In the next section we move "Toward My Colleague's Credo" with the collegial dialogue focusing on the "Teacher's Dance World". As important aspects of that world, the "Dance Atmosphere" and the content of the "Dance Curriculum" will be our concern. My colleague shares her "Reflections on the Creative Dance Teacher" and summarizes her beliefs about her work.

Toward Personal Credo: Mary

The framework of the events and the involvement of other people during my arrival at the Unicorn Centre facilitated the entry into dialogue with my colleague (pp. 64-76). My interpretation of the parental interviews and the conversations with the children were formulated into the prompting texts which further stimulated our collegial dialogue concerning the meanings children and their parents bring to the creative dance work at the Unicorn Centre (pp. 76-85). The following portion of the study links my continuing visits to the children's classes with our ongoing collegial dialogue to refine the belief statements of my colleague. The focus here is on those statements of belief related to "The Teacher's Dance World" and encompasses the dance atmosphere, the dance curriculum and the teaching act itself.

Teacher's Dance World

In organizing the staff teaching at the centre, my colleague holds to the belief that *teachers need to understand the language of movement* [Laban analysis] *to be able to use it and adapt it to the children's work as well as to share that vocabulary with children and colleagues. They need to feel comfortable with the content and the process in developing and understanding the intent of creative dance programs. Using Laban themes with children of differing experience, involves a trial and error process of "noodling around" in all of them in order to find the children's level of functioning. Basic locomotor action patterns are natural movements which provide initial dance experiences for teachers to build upon. The Laban themes and language of movement come alive and the basic action patterns of children are* *expanded when they are combined with the personality and imagination of the teacher.* My colleague believes all three staff are comfortable building from the natural movement of children into the teaching themes of Laban movement. Gymnastic apparatus as well as dramatic props and imagery allow K. and B. to explore movement language and positively feed into the creative dance focus of Mary's classes.

My visits to the three staff members in their activity sessions with children indicated the differentiation in movement emphasis. Imaginative stories, creatures and characters motivated the action which was extended through the use of ribbons and balloons. My colleague believes *aspects of creativity and the use of imagination are common elements in the drama, movement and dance areas ... drama themes are most dance-like and have the potential for richer movement and quality of movement for children's work.* During other visits, locomotor actions were extended onto mats and into gymnastic actions incorporating obstacles which encourage inventive, acrobatic responses from the children. In other visits the creative dance classes focused on the use of sound, percussion, and music to assist children in motor activities. Correlation with the numerical concepts of "one, two and three" emphasized the motor ability of the children. My colleague's present graduate studies in psychology has sharpened her interest in the relationship between children's growth and development and their joy in the creative dance experience.

Mary believes teachers must capitalize on their strengths and she encourages the Unicorn staff to make use of their own experience and talents in the teaching of creative movement. When they teach from their own strengths, Mary believes they may be better able to make the necessary adaptions of the material for the needs of the children. There are many ways into creative dance itself and teachers should remember that, *music or voice has noticeable effect on children's movement. The teacher needs a background of songs and stories for children in order to stimulate every possible type of movement. It is preferrable to sing songs with the children* [singing games] *so that they can be adapted to blend with the tempo of the children's movement. A record or tape cannot be so adjusted. Music suitable for children and dance should provide a clear pronounced beat, or mood, or strong images.*

Dance Atmosphere

In establishing the atmosphere for dance, teachers create settings and spaces which may nurture and support or negate the action intent. *The teaching control and the defining of the territory of the dance is the expected role of the teacher.* Mary recognizes this and suggests that this assists her in creating an atmosphere which is a *safe learning environment and provides a feeling of success and decreases self-consciousness.* She desires a comfortable working environment for both teacher and children in the dance development. This is possible when a teacher gives *simple, straightforward problems to allow some choice for the children and these are combined with other movement elements given by the teacher.* In some of my class observations at the centre there was a noticeable acceptance of all the action responses of the children without demand for selection or choice In other classes the free exploration of the dance idea was followed by children's choice of the action or pattern which suited the story or was acceptable for the Laban theme or life idea under study. The situation of the teacher giving and the children being free to refuse the idea creates an atmosphere of its own and recognition that children are allowed choices and that movement possibilities exist. An atmosphere of fruitful tension can help to develop the group dance action.

The parents appreciate the atmosphere created by the merging of teaching and learning observable in their children's classes. They are aware of the teacher-learner roles and the class situation which Mary encourages. They state that, *creative movement and dance is freedom and creativity but in a discipline of the teacher and the group... It is freedom within a structure... These classes brought my daughter out of just sitting and listening to music*. The teacher's ability to motivate the children to move and dance in expressive response is valued by the parents and their statements helped Mary to appreciate herself and her work. My colleague accepts that teachers have an interactive role with the children in the dance development while at the same time they assume the control and defining of the territory of the dance. The dialogue underway in the creative dance classes matches the collegial conversations of this study and provides an environment where teacher and learner change roles comfortably and the contingent learning is beneficial to both.

Dance action which is rich in imagination may transform the class atmosphere and setting. The staging of a performance of the children's dance frequently transforms the environment of the dance as Mary states, *it involves scene setting, a magical space and atmosphere which utilizes props, lighting and costume*. Where and when that magical space of the dance occurs for children is a vital question. Ways in which that atmosphere may constantly be drawn upon and maintained by children and teachers needs our concentrated study. Dance is a performing art but what transformations from the teaching-learning atmosphere to the performance mode retain the movement text and the distinct space-related freedom of the children's creative dance work?

Dance Curriculum

Mary's teaching background and continued interaction with local school colleagues allows her to maintain a strong belief in the interdependence of the arts in the education curriculum. *Creative dance is a vehicle to stimulate language and to interrelate with other art forms in classroom experiences. Films, slides, poetry, story and costumes may help to motivate children in beginning dance lessons.* The sincerity of her beliefs is to be found in her video-recording of an eight-week "Learning Through Movement" project with learning disabled children. These videos showed the involvement of many sound stimuli such as voice, percussion and recorded music. The dramatic movement content was strengthened by her choice of action patterns related to the rich imagery of lava explosions, waves, sea and animal life. These music-dance-drama experiences were shown to have a spin-off effect on the language and story-telling filmed in the classroom sessions with the same children.

The in-school "History of Dance" project contained materials from other art forms. Mary states, *experiences with concrete materials must be integrated with imaginative ideas. Creative dance movement themes are brought to light and understanding within the dramatic setting, through the use of music, literature and rhyme, manipulative props and various combinations of all of them.* Body sounds, clapping and slapping, drum and stick rhythms, word charts, and the film production,"Dance Squared", were used in this dance-art experience within the school dance project. The visual, the verbal, the aural and the kinesthetic combined to create an opportunity for the viewer to experience the basic roots of movement particularly in the primitive dance theme. *Creative dance may use a primitive dance theme to develop varied bodily gestures and action patterns in response to body* *sounds and voice rhythms. The creative dance-drama element may further relate to villagers, hunters, labourers, children and the development of suitable action patterns for those roles or for the festival circumstances in which they might be involved, for example: war, harvest, etc.*

The creative dance art is not dependent upon the other art forms for its meaning and Mary fears there is a basic misconception in this idea that strength and meaning in dance lies in interrelating the arts in the curriculum. Dance is recognized in a different role when she discusses its validity in its own right and the content of creative dance as a bodily way of knowing what is unique and what is necessary in a balanced school curriculum. *The dance art is valid in its own right. As a tool to facilitate learning in other areas of the curriculum, it should be used with caution to avoid limiting and inhibiting movement itself or overly intellectualizing it .*

In planning a creative dance curriculum for children Mary delineates the acceptable creative dance [Laban] themes which are appropriate for differing age levels. Their presence in the experiences of the children is vital and their ability to stand as movement themes in and of themselves is uncertain. She states, *Laban creative dance themes, which can be managed by four year olds, include: large and small (big-little), slow and fast, personal and general room space. These basic body awareness themes provide the extremes within which safe exploration and some quality of movement can develop. They should be related to motor and cognitive development. They are the "building blocks" of creative dance and thus a part of every year's work. They may be explored in an imaginary context or in a literary framework,*[life themes] *for example: Goldilocks and the three bears applies to space-size and row boats can be used for the efforts of pull and glide. Laban movement themes are valuable initial studies to give children a repertoire of actions* *which enrich the dance themes taken from nature, holidays, festivals and dramatic sources* [life themes].

My colleague's classes at the Unicorn Centre are for young children but she also works with the older age levels in the local elementary schools. She reflects upon the viability of the Laban dance themes and the legitimacy of expression and feeling themes to be introduced into the curriculum. Mary states, *Children aged seven to twelve years may begin with the themes for younger children and go on more quickly to tackle such themes as body shaping, pathways in space, partners, symmetry and asymmetry. Seven and eight year olds can remember and develop a pattern which has focus and is a dance. This junior age is ideal for working with Laban's sixteen basic themes. In addition the expressive themes* [emotions] *of anger, hate, joy, etc. are part of the child's real world and thus are useful for dance. Creative dance themes progress from these feelings into more abstract cognitive concepts which are more removed from experience, such as, triangular, diagonal, rhythmic, space and dramatic themes. Junior high students find safety in the more abstract themes and are not as comfortable with the emotional, feeling focus.*

The importance of the dance-play previously discussed in the children's "prompting text" is omitted from the present curriculum conversation. Is it the creative dance of young children? Is it a means of awakening the dance at any age? The collaboration with the other arts may facilitate entry into creative dance and aesthetic understanding for children by allowing teachers to begin with their strengths. What value lies in approaching creative dance work from different basic art forms? Can our work be rooted in one art form while relating to other forms? Mary designs the Laban movement themes of creative dance for use at certain ages and stages of the children's dance work. How is curriculum developed to assist teachers and children to bring meaning to their creative dance?

In summary, Mary's reflects upon the content of creative dance, the combinations of Laban dance themes, her own changing knowledge of those themes and their value in relating to life themes of the emotions, the world and the work of children. *Laban themes in creative dance have a logical development and an order of presentation. Unicorn Centre uses two approaches to themes: a) movement content themes for children's understanding and comfort with the language, b) imaginary, fantasy, dramatic, story themes which use numerous movement themes. They intermingle. I believe that Laban movement terminology is a basic movement analysis which is valid at all age levels as a language to structure movement and dance content and to observe and analyze dance activity. It may or may not apply to something called creative dance.*

Reflection on the Creative Dance Teacher

Teachers are more comfortable teaching structured programs in singing games, folk and square dance, aerobic exercise or dance fit. All are easy "sells" and may be entry possibilities to the dance itself. However, if a teacher does not go beyond that safe, mechanical, routine work she might as well teach cheer-leading ! Mary believes that teachers move out of the "easy sell" forms of dance to seek the dance art, to expand their background and to gain expertise in the other arts forms. She speaks from her own experience in education and her pursuit of knowledge in movement analysis and dance. The breadth of that dance experience has stimulated her to organize this centre and to proceed to work with children. Mary speaks about dance as a combined art experience as well as its potential to stand alone on its own thematic base. We have attempted to understand the dance challenge she feels and the way she is able to see the meaning of the work with children at the Unicorn Centre.

Mary begins from the movement-dance action and through that perspective is able to rely on her observations of the children she teaches. *The children and the meaning of the movement to them is something I cannot label but must rely on what I see in the children.* It is seeing the children in action and being able to read the action as the continuous and different interpretations of children in movement, that is the challenge for the teacher and that lies at the heart of the value of the creative dance of children. There is a special role given here to the children and a teacher's openness to the input of the children as learners is novel and threatening to some teachers but stimulating even mysterious to others. The idea of a co-participatory relationship between the teacher and the children in the dance development creates a mutual ownership of the dance. Mary states, *the creative dance teacher plans the development of the dance but remains open to the direction in which the children want to take the work. The teacher detours with them in order to add to, expand and redirect the dance.* Action pattern development and the exploration of the dance themes have a generic quality that allow for both teacher input and planning as well as the children's reaction and personal interpretations. Together the teacher and the children build the dance. The mystique of unanticipated detours, of spontaneous expression, and of uncertainty creates its own excitement in an atmosphere of trust.

To have the courage to "grow with" the children requires a unique teaching personality, one that is able to develop and not to impose the adult's idea of the children's world upon the children who dwell in that world. The teacher's intention is strongly presented by my colleague as she reflects on just what creative dance allows her to do. *In creative dance there is creativity for the teacher as well as the children. Good teachers do not dutifully follow nor immediately fully understand the use of the theme content. They grow with their children. Knowledge of curriculum content plus knowledge of children and a personal interest in the arts and the dance will support a reasonably gifted teaching personality.* Knowledge, the ability to adapt it, to relate it to the things which inhabit the world of children, are all essential attributes of the creative dance teacher. They must *plan by focusing and thus emphasizing one aspect of movement but at the same time to be concerned about connecting this main focus with other components of movement and in that way put the* [enriched] *actions back together again.* Continuous observation of the children's movement exploration and the ability of the teacher to use a thematic guide for the work is the basis of the creative dance development at the Unicorn Centre.

Mary believes that the breadth of movement potential within the generic movement-[Laban] dance themes allows things to happen as the action evolves. *The Laban creative dance themes lay stress upon the understanding of movement rather than upon the isolated skill action commonly used in physical education teaching. The body-motor ability themes are basic and the spatial themes follow later.... the creative dance teacher likes to see what the children try to do in the exploration of a theme and then to use discussion to aid the children's imaginings. There is a continuous use of related vocabulary. The actions begin small and work up to larger, full body actions. At the end the teacher summarizes the theme and ideas brought out by the children.* There is an important place for the children's verbalization of their meanings and the intent of their actions. She recognizes that teachers could use time profitably to explore the children's verbalizations about their dance and what it is they think they are doing in the dance. She was thoughtful about the children's responses from my transcriptions. This study is the first opportunity she has had to question her own intentions in the creative dance work. *If I discussed this* [the meaning of the movement] *with the children, my definition of creative movement and meaningful movement might very well change.* To involve the children and the parents in the search for meaning in her work may possibly benefit her work and provide confidence and trust. *It might be good sometimes to stop and talk in order to share the feeling, the fun and to reflect on the action and the analysis elements.*

The creative dance teacher is no wishy-washy do-as-you-like proponent of creative dance. Mary's leadership is strong and demanding upon those she teaches as she states, *In teaching, I expect the children to go with me. My vitality, enthusiasm and knowledge carries the children and the action. Because you are teaching a group, it is difficult to adapt teaching methods to individual children's needs. The creative dance teacher acts as a choir director to pull the group production together. Action phrases, freezes, slow motion "cameras" and replay techniques facilitate the composing, editing, and refining of a dance.* My colleague's comparison to the choir director and the idea of "pulling the group production together" is understandable but the choir director follows a musical score which all the children see and from which they sing. The children's movement however, must be read and followed by the dance teacher who works from the theme set for this dance piece. The dance teacher's freedom from a set notated score may be insecurity for some or it offers the opportunity to develop creative dance thematically with a combination of the teacher's and the children's interpretive imagination.

The teacher as planner establishes the framework for the action development and her expectations concerning the procedure and the behavior of her classes.

Disciplined response is called for in creative dance in areas of class control and management, the lesson plan, the content and tasks which focus the action, the open space, the wider range of energy demands and the individual's choice of actions. The framework provided gives freedom for creativity, exploration, play and fun. There is firstly the exploration, the playing around with a physical idea, a mental image or picture, with percussion instruments, rhythm pattern, sound or a musical piece which gives direction and from which emerges a plan for the progression of the experiences the children will have. A variety of possible experiences are related to the theme and an open-ended expectation here allows movement into a new focus -if it occurs from the work. The culminating dance study will not be "a creative dance" with very young children. Simple dance studies based on the themes are developed and the repetition of such studies are the basis of a creative dance technique.

When the vitality, personality, knowledge and experience of the teacher is taken to constitute part of the creative dance teaching requirement, we understand my colleague's assertion: *Good teachers can make exciting lessons out of dull sounding movement themes.* Drawing upon numerous stimuli and related curricula, the movement meaning is illuminated and expanded in the creative dance experience. This is not easy work nor everyone's "cup-of-tea". Mary recognizes this when she states, *generalist teachers without dance experience are rarely secure enough to attempt creative dance on their own. Many are unable to present creative dance in a logical, progressive way and in an acceptable context for the age level concerned. There is an inability to observe the action and expand upon it, to work towards better quality actions, to absorb, read or use their observations of the children's work. Creative dance does not need to threaten young children or their teachers...but they need to find a way into the work and they need ongoing support* *from consultants, colleagues and principals. These committed individuals can influence many children and teachers.*

Mary does not believe that all teachers have the knowledge and understanding of children and movement and the strong imaginative, aesthetic sense which are required to teach creative dance. *There is a bottom line beyond which I would suggest to teachers, please don't bother to try to teach creative dance.*

In summary, Mary views creative dance for the teacher as a co-operative and co-intentional enterprise. The combination of human elements are to be found in *the interdependence of the teacher and learner roles and the vital nature of their merging in the dance experience. The intentionality may be the child's, the teacher's and/or the choreographer's as they place a dance form on the movement. This results in a surpassing of both exploration and movement improvisation. The creative dance form requires constant adaptations for the melding of the dance material content, the teaching methodology and the personalities of teachers and children. In the dance project a "sound" theme grew out of the students' work and was choreographed for the children to view. The mixture of students and children and the nature of this dance caused an exciting change to take place between them. It is what is allowed to happen in creative dance. Creative dance is a combination of teacher given elements, which provide a safe structure, plus the allowed challenge and the choice of elements for the children's exploration and playing around.*

It is a conscious intellectual process of structuring ideas and forming the elements of movement to give the dance form and intent. The teacher carefully selects input to free the child to an awareness of the expressive movement possibilities. The teacher allows some choice of what action is to happen. The teacher assists by the *use of guiding questions. The teacher must choose the methodology which creates the situation for the development of the movement content. The teacher must be clear on the movement content within the dramatic idea.*

Mary believes that her own teaching continues to positively evolve because of her creative dance teaching. *The more I work with creative dance and children, the more improvement I see in my choreography and work with adults. I seem to expand creatively. Gradually as I use the Laban elements I gain more connections between dance forms and more freedom to escape from the boredom of fixed, structured dance forms. The creative dance material is common content in my children's classes, in advanced dance analysis and in modern dance practicum*

Mary's strong belief in the personal involvement of both the teacher and children in the development of their dance was expressed frequently throughout our dialogue. This ability to co-operate is beyond the reach of those teachers who cannot go past the dance exercise programs and "*may as well be teaching cheer-leading.*" Creative dance is for those *teachers, dance performers, adults and children who are able to inter-relate in such a way as to exchange roles as sound-makers and dance-movers.* It is a trusting relationship.

Mary's involvement in local school dance programs raises her concern for the place of creative dance in the schools. She states, *I believe that school districts need to recognize the values inherent in creative dance programs and train knowledgable teachers and provide suitable space to carry out the work. I believe that planning should consider that there is one phase of work for the four to seven-year-olds; another for the seven to ten age level; a third phase from ten on would meld creative dance with modern dance. The optimum time for creative dance is from four to ten* *years when the emphasis is on developmental movement. The creative dance label cannot be used beyond elementary school but should continue in the context of other dance forms. Creative dance becomes composition in the older classes to provide organization, structure and relationship work.*

Her position in the university teaching field causes Mary to reflect on the place of creative dance for and within the University. She states, *I believe we must take a pathway into the integration of knowledge from various fields. We must tie into other academic fields. Respectability for our field of dance will not come until we seek out the connections with given knowledge. Laban terminology needs to be disseminated and used in broader academic contexts, in growth and development classes, and other courses. I believe it does not belong only in Primary Physical Education Methods or Movement Education Courses. I believe when we talk of "methodology and inner experiences" we separate ourselves from the academic language and are accused of having a secret, private language without connection to our motor skills colleagues. We need to integrate with current bodies of knowledge about children.*

I now believe there are many intriguing questions about the inter-relationship of cognitive and motor development and the vast possibility of individual differences in learning. There are implications for creative dance. There is an incredible logic to the Laban themes for creative dance work in light of what we know of motor and cognitive development but the Laban language and mystique get in the way of the "science" community including motor learning or psychology. Co-operative work between colleagues in creative dance and psychology would be valuable in the understanding of perception and development of the work in dance.

As I close the door on this dance centre I leave the fullness of the setting and the meaning of its work to those involved in it. I have reconstructed a view of a creative dance centre. The starting points and my arrival gave the scope of dance activity in the community and the centre itself. The prompting texts of the children and parents provided an opportunity to dialogue with my colleague and to reflect upon the voices of others involved in the creative dance. Our final discussion pushed toward my colleague's credo to reflect on the teacher's dance world at the Unicorn Centre. I now seek the hardened words which formulate the underlying beliefs of my colleague. These statements of belief are summarized from the discussion in this chapter and may be found in chapter seven. Further discussion on the collegial dialogue and the research procedure, as it was experienced by my colleague, is located in chapter six. Chapter four moves now to reconstruct the second children's dance centre, the Pegasus Centre, to uncover the beliefs of my colleague, Susan.

In the children's words, *Follow where it goes. Careful!*

Chapter IV

THE PEGASUS CENTRE

My colleague, Susan and I have met at national and international conferences. Information on her children's classes and dance program has been gathered from our brief discussions at workshops and conferences. This research has given me time to visit her children's work. Susan is a pioneer in children's dance and it is a privilege to have the opportunity to live-in the dance centre situation for this research period. Susan's own dance background is a combination of ballet training, American modern dance and stage performance. Her experience in creative dance began in her post-degree teacher education courses and continued through regional workshops and conferences. The breadth of her dance experience combines with her secondary school physical education teaching and studies in psychology to provide a strong knowledge and practical base for her work with children's dance education. I anticipate a stimulating collegial exchange as we focus our differing backgrounds onto the children's creative dance underway at the Pegasus classes.

Starting Points

The "Starting Points" in search for the meaning of creative dance at the Pegasus Centre attempt to describe the centre itself and to reconstruct the scene and the researcher's initial interactions. The "Beginning Dialogue" is briefly described and becomes part of Susan's personal credo to follow later. A reconstruction of my first visit to the "Children's Classes" provides the reader with a sense of the regular setting for the dance work at the centre. An opportunity to meet most of the children, older students and parents resulted when my arrival coincided with the February "Concert Rehearsal", an important occasion during the dance term. An outline of the "Dance Centre Organization", classes, staff and space is accompanied by parental voices which establish the uniqueness of the Pegasus Centre.

Beginning Dialogue

By telephone I confirmed the best time and the place of meeting with Susan. It was a short drive through the countryside and I arrived at her office with my revised proposal, notebook and tape recorder. I was warmly received by the secretary and ushered along to renew my aquaintance with Susan, the director of this centre for children's dance. We embarked on Round One of discussion which lasted for several hours, broken periodically as teaching staff from the centre arrived and were briefly introduced.

In this initial meeting we set the stage for our continuing dialogue. I explained my proposal for this study and the details of my procedure. Prior to my arrival, Susan had prepared the children and parents by letter and discussed my role with her staff. She indicated that I was involved in dance research with her but she gave only general information about our research so as to avoid any possible presetting of the participants. A general discussion of our common interests in education led us to consider Susan's own post-graduate research in Dance and Psychology. From her studies, Susan considers a strong cognitive learning emphasis is a necessary ingredient in children's dance work. She informed me of the organization of classes and the number and background of the staff and children. Children aged five years to sixteen years attend the Pegasus Dance Centre weekdays from 4:30 to 8:30 p.m. and Saturday classes from 9 a.m. to 4:15 p.m. The dance focus varies in the classes from ballet and jazz to modern and creative. The scope of the dance classes interested me but the place and time for the creative dance work was my chief concern.

I left our first round of dialogue with some understanding of Susan's background; the organizational structure of the dance centre; the time and place of creative dance classes; an invitation to the upcoming concert rehearsal and to the evening classes for that day.

Children's Classes

The evening following my first conversation with Susan, I attended the regular mid-week dance classes. From 4:30 until 8:30 p.m. the hallway outside one of the dance studios in the university physical education complex echoed with the voices of excited eight, nine, ten and eleven-year-olds as they met for their various classes and changed into their leotards. The studio space was fitted with a mirrored wall, portable barres, two rows of chairs in the alcove and a table with the record player. I sought a chair in the corner of the room and moved from time to time from there to a position on the floor along the wall.

The class time for the juniors was divided into two parts with the first half taught by a staff member who focused on ballet. The second half was taught by fourth year university students working with the staff member in their planned creative dance project. The student projects in the first two classes were using dance themes based on "The Seasons" and "Clocks". The last two groups that evening were investigating an "Outer Space" theme. The structured procedure of the ballet barre work, the locomotor patterns across the floor, and the university student work in creative dance kept the action continuous in the class. Interaction and discussion with any of the participants was inappropriate and reserved for a later time.

There was much in the children's classes to stimulate the collegial dialogue with Susan. The use of the barres and the taped music with instructions gave a structured emphasis on ballet and formalized dance which seemed antithetical to the creative condition. I had observed the progression of lessons, the use of the drum signals and rhythms and the well controlled spacing and rows of children moving across the floor and out of the corners. Where was I to find creative dance in the progress of the classes I had observed? As another "Starting Point" for my visit, the rehearsals provided an opportunity to meet and to talk to the children whose classes I had just attended and to possibly meet with some of the parents who waited.

Concert Rehearsal

When I arrived at the Fine Arts Theatre on the campus, the February concert at the Pegasus Centre was in its last rehearsals leading to the performance the next weekend. I was invited to the children's rehearsals underway from four to nine p.m. in the theatre setting. Here I was to see the full-time students presenting their own created dances and also the dances choreographed by the staff. These dances were near completion and were being polished for public performance. It was an opportunity to see the children's work and to meet all the staff. It seemed to fit my study needs and Susan encouraged me to attend. I was excited to enter the performance setting in the theatre but somewhat fearful of my new role as an outsider and a researcher. Staff were present who were yet strangers to me, professional choreographers, university dance students, and all would be busy, distracted, directing, teaching or organizing the scene. Many concerns confronted me as I approached this new situation: the constraints already upon everyone's time; the dance performance event itself; the process preceding this situation; the presence of creative dance in this concert setting for children. Questions will be my constant companions as my observations focus upon the rehearsals and performance as I seek creative dance in the theatre dance and in the trios, partners, solos and group dances being staged. Should I distance myself and choose a seat well back in the auditorium or offer to help and thus include myself in the hustle and bustle? My perceptions of the centre and the dance work required my interaction with the teachers, parents and children participating in the events and classes underway. This event provided another way, a pleasant means of beginning the adventure.

Upon entering the theatre scene on a cold February day, the colour, setting and action life filled me with new questions regarding dance-in-life and dance-as-life and the children's dance-in-their-lives? Why is it so important to them? Is it more than just an escape from a dull winter world, homework and other chores? My study and search for meaning is but beginning and the breadth of the dance perspective overwhelms me and I feel that the search may have no end.

In our initial conversation, Susan attempted to place this formal concert in the overall perspective of the Pegasus Centre as she stated, *Dance performance work and the process-skill work are given equal time at our centre. The children show their class-created work on parent days. The staff also create a dance for the children. They choose a theme and each class develops a dance which we choreograph and ultimately put together for the concert. We feel there is equal value in children creating their own dance and children dancing someone else's creation ....Children need the opportunity to create, audition and perform their own dances. Solo work is not required of young children but is available to older children.*

During rehearsal, I observed solo dances, large group and full class dances, partner, trio and small group dances. The class of six year olds were all on at once trying to find their way in the new, larger, stage-dance space. They remembered some parts, forgot other bits and tried hard to contain their excitement and hide their uncertainty. The lights were high on the stage in contrast to the dark hole-out-there containing row upon row of empty seats where an audience would be watching. The excitement and energy of the audience was yet to be added to this scene. The complexities of the new setting had much for the children to remember such as the stage back, exit right, costume, entrances, lights and much more. The out-front scamperings of those yet to take their turn "on the boards" seemed only an extension of the dance on the stage as those performing became those who watched and vice versa. My colleague and the staff assumed the centre stage, moved to the wings to ascertain space angles or music complications, or peered over stage-front to ask or answer questions of costume, action balance and the ins and outs of staging any public performance. Where was the creative dance form to be found in this rehearsal situation, in the staging of learned dances and in the performance itself?

In the excitement of this concert preparation I sought a quiet seat to interact with other watchers, parents who talked with me about the dance and their children's responses to creative dance. Before moving on to those conversations with the parents and children some additional detail of the structure of the Pegasus Centre may help to complete the description of the scene.

Pegasus Organization

The initial collegial dialogue, the first visit to classes and the concert rehearsal gives us a description of the setting and some of the participants in the dance work at this centre. The regular plan for the various classes and the nature of the dance work is clarified in the following section. As Susan described her centre she referred to its historical roots: *It started with twelve children, one of whom is now in our University Dance Program. A group of my friends had their children in a classical ballet school and felt that some of the children were not suited to it. They suggested that I could help out and provide an alternative because they thought their children should dance.* Susan's background in both ballet and modern dance performance was recognized by her friends. They had valued her unique perspective on dance and encouraged her to see the needs of their children. These beginnings have resulted in a program of varied dance styles for children in the Pegasus classes. Susan feels strongly that *creative dance is a complement to and not an alternative to any other dance form. It is a foundation for ballet work.* Her work in psychology and interest in the motor development and the individuality of children appears to act as the stimulus for the breadth of dance experience offered at her centre.

Classes are organized into three "schools" based on the age of the children. They are: Junior School, Intermediate School and Senior School. Length of class time as well as number and type of classes taken per week vary among the schools. As children begin dance classes they are required to take creative dance and modern dance with the choice of extending their classes and time to include more ballet. Jazz is considered inappropriate for young children and is only available in the senior school. -The staff advise on the placement of the children and encourage their choices. Creative dance is an introduction to basic modern dance and to ballet and constitutes a large part of the program in the classes for the five, six, seven-year-olds. It decreases from one-half to one-third of the class time for the eight to twelve year olds. *These years are years of growth stability and an important time to teach dance technique*, Susan asserts. These may then be considered good years for learning and program content is adjusted to emphasize dance technique at Pegasus.

Classes are arranged in the following manner: In Junior School five-year-olds dance once a week, for one hour Saturdays. Six-year-olds dance once a week, for one hour, on either Monday or Saturday. Seven-year-olds dance once a week, for one hour, either Wednesday or Saturday. Eight and nine year olds may dance once a week, for an hour Saturday or they may come twice a week to take a mixture of modern, ballet and creative work Tuesday and ballet Thursday. Ten year olds may dance once a week on Tuesday for technique and creative work, or twice a week on Tuesday and Thursday adding more modern dance, ballet and some improvization, or three times a week adding Saturday to develop more ballet technique. Eleven-year-olds have the same choices as the ten year olds and form the top of the Junior School. Susan's research suggests that eight-year-old children are at an ideal readiness stage to dance. Practical pressures from staff and parents, however, plus the financial demands of the centre make five-year-olds *the prime target for beginning dance* at the Pegasus Centre. She values the program that she has developed for five-year-olds which is a balance of dance technique and creative dance.

Intermediate School is composed of Junior High School students, twelve to sixteen year of age. They have ninety minutes with a choice of one or two modern and / or creative classes along with ballet classes.

Senior School enrolls students from grades eleven, twelve and thirteen and is basically a professional school leading to dance company placements.

There are approximately one hundred and sixty children in the regular classes and of that number approximately thirty-five of the full-time students are eligible for selection to the Performing Company. This company tours the local schools and performs publicly in concerts each year.

Susan takes pleasure in the complementary nature of her staff in the dance centre. Since staff interests range across the fields of developmental psychology, dance therapy, dance notation, composition and professional choreography, Susan is able to provide the varied program of dance she desires.

In summary, we return to the parents who agree with Susan that the Pegasus Centre dance work is unique in this area. It is the only dance school which includes a focus on creativity and the parents believe that there is an opportunity for all children to succeed in creative dance. Susan states that, *creative dance opens a new dimension in movement for children and meets the needs of their parents. The parents need to realize, however, that those children most "suited to" creative dance are likely also the most able in ballet. One is not an alternative for the other. Maybe they just like to dance.* The parents refer to the uniqueness of the creative dance component because as one states, *the children flow and it allows the children to develop for themselves as they make some decisions about the dance results and even create dances.* They appear to recognize the different stimulation in creative dance and the positive experience it gives, leading to public performance. Appreciation for her daughter's experience in creative dance is glowingly stated by a parent, *I think it's beautiful. I really do.* This type of support is rarely expressed to my colleague.and Susan was initially surprised and then pleased when she read the written statements in the next round of our dialogue. The expressed enthusiasm stimulated our search as we questioned the enjoyment.

The various "Starting Points" above introduced me to my colleague, the staff, children's classes and the structure of the setting. I began to feel at home in the midst of concerns common to dance teachers and teachers-of-dance. In my attempt to unlock Susan's beliefs in the creative dance area, certain elements emerged to focus and prompt future conversations: skill development and structure, creativity and concept development, creative work and technique work, present dance and future-in dance, choices, wishes and commitment. Human possibilities, life's horizon, landscapes of dance, all seem now to have taken on a limitless potential. Words on paper will never capture the excitement of the becoming, of the dancing, of the creating, of the owning, of the belonging and of the performing. There was much to look forward to as we continued our dialogue.

The words and voices of the children and their parents provided the "prompting text" which follows. This is the text which helped to drive our dialogue towards those beliefs which are the foundation of the dance at the Pegasus Centre. As I worked with the transcriptions of the children's and parents' conversations and discussed them further with Susan, common themes appeared and are woven together with the responses and reflections from the collegial dialogue to illuminate the meaning of creative dance in the lives of children and staff at the Pegasus Centre.

Prompting Text: Children's and Parents' Voices

My conversations with the children and parents were taped, transcribed and formulated into interpretive statements to provide the prompting text for succeeding dialogue with my colleague. What follows in this section is an exploration of the meaning of creative dance work from the combined voices of the children the parents and our collegial reflection upon their expressed views.

The first meeting with the children at this centre was accomplished in the quiet of the sound room at the concert rehearsal. A group of four senior students joined me while they awaited their rehearsal time. They are members of the Performing Company, graduates of the Intermediate School and considered to be the top performers in the Pegasus Centre. They recalled their experience of creative dance in their early dance classes at the Pegasus Centre.

At other times I met with small groups of the younger children in the hallway outside the dance studio in the Physical Education Building. These children came directly from their junior dance classes. I attended their classes for several weeks before I invited them to stay after class and talk with me. We had seen one another at the concert rehearsals and in their regular classes where creative dance was the main component. Some were already aware of my questions and my interest in creative dance. They were fresh from their classes where "'The Seasons", "'The Clocks", "'The Alien Beings" and "The Space Journey" were the foci of their dances. They were eager to talk about the present dance and to remember their concert performance. They were intrigued that anyone would want to know what they thought about dance.

The meetings with the parents were undertaken at the concert rehearsal time in the quiet sound room overlooking the children's rehearsal. I introduced myself to parents Jane and Jean and met with them individually on separate days. I explained my interest in dance education, my desire to tape our conversation and my need to use it as part of my search for the meaning dance holds for their children. These parents appeared pleased to be invited to help and were quite verbal and knowledgable about dance and their own understanding of the experiences being offered to their children at the Pegasus Centre.

My transcriptions of the taped conversations and the development of interpretive statements from the children and the parents prompted my dialogue with Susan and brought to our attention certain recurring elements. The repeated appearance of these elements concerning creative dance are clustered in the following main ideas. Firstly the children recognize creative dance as a separate dance form and try to verbalize "What We Think We Do". Secondly, the children and parents consider dance as a natural part of living and they appreciate the qualities of "Freedom and Choices" as well as the enjoyment of "Being With Others". The realization of the co-presence of teachers and children in the process of the creative dance work is found in the discussion of "Givens and Gifts". Recognition of the "Stages and Phases" which impose themselves on the developing children are of notable concern particularly to the parents and my colleague. These are important expressions heard consistently throughout the conversations and the frequency of their appearance prompted the clarification of my colleague's beliefs. A summary of the meaning of creative dance found in these deliberations is collected at the end in a "Reflection on the Prompting Text".

What We Think We Do

The eight to twelve-year-old children at the Pegasus Centre take one or two ballet classes per week in addition to their creative dance class. *We do creative dance every Tuesday, usually,* they stated. When asked if they could do without the creative dance class on Tuesdays their reply was emphatic. *No way ! We wouldn't have any thing to do but stand and say, 'What are we supposed to do, teacher?' The teacher would do all the dances. We like deciding what we do.* Helen referred to the dances of the concert performance in order to explain her enthusiasm for creative dance. *Some train for one single dance that they are to do in the show. They don't do creative dance and something interesting. They do nothing in which you can be relaxed ... let your mind flow.* As Helen wheeled her group around the space during her creative dance class she seemed to enjoy the strength of the sweep and the lean into the turns. Her desire for the movement to flow had been observable in the class. She called it relaxed but she was focused and energetic in leading and organizing the group's creative dance. Mo was not as enthusiastic and her voice, like her actions, came from the back of this group of older juniors as she stated, *The rest like it. I could do without creative dance.* Her sense of inadequacy in and dislike of the creative dance class could be shared by others unwilling to verbalize their feelings. *I don't like creative dance. I can't do all those things. I'd like to do all ballet.* I observed Mo in class as a talented, concentrated child in the barre and ballet practices. In the creative dance action she had hung back, following on the edge of the group action, almost a withdrawn presence. Her acceptance in the group discussion, however, gave her confidence to speak and her honesty was appreciated for it opened the conversation between us. They talked of the clarity of the right and the wrong actions of ballet work, the do-this, do-that strictness of the other forms of dance. Most strongly desired to keep their creative dance class even when there was the temptation to use the time to prepare for ballet exams. Susan later assured me that such a practice is frowned upon by the staff and the loss of the creative dance class is avoided.

The group of senior students, aged fourteen to sixteen, recalled their early creative dance classes in the following way:

- *Do we remember creative dance? You bet. We had it until we were about ten years old, in the lower grades. It was different, it was fun.*
- *We don't do creative dance now. We do ballet, jazz and modern.*
- *When we were little we could make up anything we wanted. The times when they let us go wild with the music was really fun. That's when we got to show it to the class.*
- *Yes, it's not the steps, it's the levels and any kind of action that fits the music.*
- *It's flitting around, floor patterns, electronic music and group work.*
- *It's hard to describe but I like the pull of the movement. The slow, truly sustained and stretching actions are my favourite.*
- *That's because she's got long legs! The quick, kinda popping here and there* [actions] *are great. You're just kinda everywhere.*
- *It's not the movement, it's being the character. It's fun to have a really strong character role. You get into it and you can just dance. You don't really have to think about your dancing. You know you are that person ... you become the person.*

Something more than steps was recalled as memories of freedom, music and fun are expressed. Things in creative dance had to fit, had floor pattern, adapted to the group and had dramatic content. The children's conversation illuminates for us the scope of their interest and the range of content used in order to met their personal needs and characteristics. Contradictions and agreements are both present in the speaking of these teenagers. One says, *Yea, I liked it a lot.* Another states, *I didn't not much. When I was younger maybe but it turned into a pain. It depended on what you were doing. Sometimes it was awkward and hard to do. It's high levels and low levels and floor patterns. It's either fast or slow...different dynamics. It's how you do this movement.*

Creative dance is recognized as different and as employing the movement contrasts and qualities. These students had a descriptive language for their dance work whether it was appreciated or not. Some of the meaning of creative dance, for the seniors, came from comparisons to other dance experiences and their strong reactions to content and situation. *We like it because it would be boring if you just did exercises. In creative dance we use drums, colours and poems. I like the freaky electronic stuff* (music). The children captured the belief in themselves that they can dance and are able to make dances. Teachers gave these children the impression that they are skilled enough and ready to dance to the many stimuli provided in creative dance.

The sense of ownership to be gained from creative dance is valued by the seniors. Because they are allowed to dance and to perform, these nine to eleven year olds have developed a "we" attitude in the dances they create. *We get to create by ourselves and then it is more fun. We create partner dances, and we learn to choreograph. At first we did all our own thing. We each have our own pattern to do and then we take some of everybody's. We took the best part of each persons. We all dance as partners first, then we chose two to do it. That part was mine.* Their attitude is one of expectation and anticipation as they are allowed to explore and discover their own contribution to the dance. There is an awareness that the dance belonged not to one child only but to a group where everyone contributes ideas to it and where dancing with the others also means dancing as themselves. It is not solo dance work nor is it always a big group dance, but their feeling of belonging in the dance provides them with a sense of presence in the reality of their own childhood. The children state, *Creative dance is like expressing yourself, your feelings and learning how to present yourself. It's learning what performance is. When you've learned a dance you just try to improve it....like feeling the dance. It's happiness I guess.*

The parents see their children in creative dance as moving beings caught up in the sheer action possibilities. Both Jean and Jane view the dance of the five and six-year-olds as a *world of total enjoyment in being active .... bouncing around with varied actions.* They see the child *lost in the actions of the dance and absorbed in one focus at a time.* They value the variety of experiences creative dance provides for the children as they grew and changed. One parent recognizes how time, maturity and varied experiences show in her children's dance work. *Abrupt patterns of movement in on-off and stop-go extremes gradually change in dynamics and they come to value the slower more sustained actions.* This enlightened parent is now watching her six-year-old, who is the second dancing child in the family. Growth maturity and dance maturity are observed by a parent who states, *by age nine the children are willing and able to develop duet and solo dance to themes of their own and the teacher's choosing.* This parental awareness of the growing confidence and ability of the children is coupled with recognition of the teachers' ability to plan the music and dance ideas which the children need for their creative dance.

Prompted by these parental observations, Susan reflects upon the objectives established for the dance program of the six to eleven year old children at Pegasus Centre. *We want them to learn to enjoy dancing and nothing more.* This obviously pleases those parents who accept and appreciate the values of the "bounce around, lost-in-action freedom". Susan recognizes that there are also parents who are critical of this aim and desire a set curriculum with accompanying outcomes for even the very young children's dance classes. Many of the prompting statements of the children and parents included reference to the presence of a freedom-to-do in creative dance work. That freedom is understood differently by the participating children, the observing parents and the guiding teachers and is discussed in the following section.

Freedom and Choices

The ten to twelve-year-olds recall the dance they did for the concert. *Our dance changed about five times. We like to be able to change it.. Nobody tells us we have to redo it.. In creative dance you change the dance alot. It can get changed totally to make it look better. 'I like that better. Let's do that,' you say, or just do different things.* Choices are made and actions changed as movements and ideas flow. *Our dance changed dynamics, the accent. I don't remember the first dance now. Each time you do it you feel different and you change it.*

The evolution of the dance comes about through dancing and the freedom to interpret the intent established for the dance. This process takes time to allow the knowing to come out of the doing and to reflect on it so the change is effective. My colleague recognized that the more experience the children bring to their dances the longer they seem to take in finalizing their choice of movements. Allowing time, but also setting deadlines for completing the dance are teacher techniques used at the

Pegasus Centre to assist the children in controlling their exploration and in making decisions about changes within a reasonable period of practice.

Many of their choices of action seemed tied to their personal characteristics and preferences. Physical stature, skill, ability and experience as well as personality led them to make choices which conflicted at times with the choices of others in a partnership or group dance development. Personal likes and dislikes were clearly stated by the children. One dance was appreciated for very different reasons by different children. They stated, *Alarm clocks were exciting because of the quick movements...It's the turning I like... You feel you are falling off something. You get so dizzy... I like the big wide jump...I like the "snakey " part best... It's the sparky bit I like and it's short, not as long as others... Shorter dances are good because it's nice to make up your own dances... We get to do something really fast at the end... That's something I wanted to do*. The range of the children's recollections of actions, feelings, time, speed, and ownership confirm for Susan the importance of the creative dance component provided in the Pegasus classes.

The importance of choices for children not only in the context of creative dance but also in relation to choice of classes in various dance style is valued by my colleague. She states that: *the students support the need for choices of dance activities for different children. Certainly there is the need for the three dance experiences we now offer the students, which are: ballet, creative and modern. The individual preferences, splits and opinions become more definite with time and individual choices are needed. At fourteen years on they are free to drop dance classes. They tend to drop creative and ballet so that modern dance survives.* It seems that creative dance classes and the allowed freedom of action with its choices is considered suitable for certain ages and experience levels. Does the freedom experienced in creative dance relate to their choice of the modern dance style in the teenage years?

The loss of freedom in the dance was deeply felt by some children. Fourth year university students taught creative dance to junior classes from the beginning of February until April. Their single focus taught once a week over that length of time became repetitive and unfulfilling for some children. Love of the variety of stimuli in creative dance and freedom to explore a wide range of movement was stifled because of the focus on a single dance idea. Children indicated that: *we've been doing it for six weeks now and I'm tired of it...it's all kind of the same now.* The creative spark was lost and practices were not valued. Memories expressed by some of the seniors relate to this: *They tried to be really creative and original... they tried so hard it was boring. We did the same movements in all our creative dance classes. Over and over again they did them and changed them. After awhile it was all the same...I like the teacher to make the decision and she does any way* . Freedom was lost and outside control prevailed; freedom was temporary and superficial in the view of the last child speaking, for the final decisions were always the teacher's anyway and not really freedom. Is this the outcome of students and teachers who themselves were stifled by an education which focused on the teacher and are they thus fearful of allowing children to make decisions? Or is it the lack of experience in both teaching and living?

The impression that creative dance is total freedom of action may grow from the over-emphasis on individual response and interpretation. One of the children stated, *We get to do anything we want.* Others in the group quickly negated that attitude: *Not always because if you add things* (to the dance) *that the teachers don't like, they'll take it out. You have to listen to know what to do in creative dance.* These children recognized that the teacher provided ideas for their consideration and continued to analyze, coach and criticize their work. My colleague spoke of the children's perception of relevance and stated: *When children give unappropriate solutions in their problem solving experience, and they are rejected, they need to understand why. Irrational, unsafe ideas must be recognized and a critical assessment made by students and teachers.* Creative dance is not total freedom for the individual but exists for the child in a group aided by a teacher. Susan's response in discussion of this situation was the exhortation that, "This is art!"

Parent statements frequently focused on the importance of creative dance in facilitating the experience of freedom. Parents sense that it is a dance form which *frees the child from over-emphasis on constraints; allows children the freedom to express themselves, to excel in their own world, to show what they are feeling, to show off and to receive acceptance as well as appreciation for their dances.* My colleague understands these parental perceptions but strongly refutes the claim for total freedom in creative dance work. In agreement with some of the children's comments above there is more at work in the freedom of creative dance than the individual's ideas. She indicates that *the class in creative dance may appear formless and non-aesthetic as the children seem to be free but it is not so in reality. Creative dance classes give children an opportunity to make an impact with their own ideas because there is a greater skill latitude in this dance form. Creative dance has a more flexible base in the varied body capabilities of different children and the scope of the content of knowledge upon which creative dance is based.*

The parents and Susan recognize that there is *a freedom which allows children to try new things,... to take the music and travel with it and use it to make more continuous action patterns.* In addition Jean and Jane have observed their children incorporating dance into their dramatic story play at home. They report that their play *must have lots of movement.* Susan compares this to the manner in which young children try new verbal skills. Children play with movement and gain a security, a freedom and an acceptance of dance to become able to use the dance in normal play situations, to invent and extend their play. They gain courage and confidence in their own presence in the dancing as a natural mode of play-learning.

Being With Others

In the previous sections references to partners and to the group illustrated the constant presence of others in creative dance work. The children are frequently heard to refer to "our" dance and "the group's" effort. In classes observations, groupings consisted of from three to six children. They moved together; they interacted with other groups and they came together as a whole class group. Con (ten years) explained her group's dance. *It's fun when we go to our own spot to do our "clock" and all the others are going somewhere else. They are all big blobs.* In the "Aliens" dance, the togetherness of the group gave way and dissolved into meetings with others and then came together again. New connections, new ways to converse, new beings, new friends were possibilities and became accomplished realities. Amanda (eleven years) spoke about it. *In our dance you meet someone new. You get all mixed up with strange things so you do lots of different movements. There is a duet in the middle. I like the part in our dance where we try to communicate and don't know how. We are different creatures so we can do our own dance. I like the end where we hold hands, all four of us and cross over and skip. I like it when we get together in our dance.*

Brit (twelve years) came back to the discussion with thoughts about her group dance. *She* [teacher] *explained we could do creative stuff so I started in...We knew* *what we wanted. Creative dance is hard because I was confined to these guys. It's nothing against them...I don't mind the group if the dance has been made up* [choreographed by the teacher] *but if the group has to make it up...no ! Modern dance is nice to let go and not always be confined to another person.* Group and partner work inhibited Brit's enjoyment of the space and her choice of movements. From my class observations it was clear that not everyone threw themselves so fully into the action as Brit and waiting for the group to make decisions was not an easy job for her. Seeking the contributions of others made Brit impatient yet she states, "we knew what we wanted". Conflict existed between knowing and doing in their dance and caused frustration.

The seniors [teenagers] individually described their memories of groups involved in creative dance. Total lack of awareness and successful collaborations were recalled as well as the potential for domination, and frustration in group interaction experiences were recalled by the seniors.

- *I don't remember it being that important, that forceful.*
- *In pairs creative dance wasn't bad. Better than 3's and 4's. I didn't like the group work at all. They use it a lot. I find it hard.*
- *I have a great idea and someone else has one too. I'd really get mad, mope and sulk. I hate compromise. The dance never gets done. It's a waste of time.*
- *One girl I worked with, we got along well.*
- *It depends, sometimes you can meet the person; sometimes railroad all over your partners.*
- *It's great when everything comes together and everybody's working really well.*

My colleague picked up on the children's comments and their difficulties in coping with group dance activities. Susan expressed her own concern for situations which developed between partners and in small groups. *It is a repeated problem which has been observed by the staff over some length of time. The social nature of the dance is misunderstood and it is the worst aspect for us to cope with in classes. Creative dance does not develop friendships and most children prefer to work alone or with a group of their own friends. In ballet at least the social isolate survives.* The role of the "other" in my dance conflicted with my role in the dance of "others". Thoughts expressed earlier about the dance belonging to and being owned by the children were contradicted here. The "we" attitude is not always present nor is it always desired by these teenagers. Dance relationships do not just happen but are consistently developed over time in dance work. What understanding and interpretation of group interactions may be learned through dance situations or through discussion in children's programs of creative dance?

The parents believe that dance class provides an important social opportunity for their children to meet and interact with children from various schools and backgrounds. Susan was surprised by the parents' reiterated recognition of the value of the broader social context of the program at the Pegasus Centre. She considers it important that anyone be able to enroll in the classes but was aware that *the children come from good county schools near to the university and many attend enrichment and French immersion classes.* The centre advertises but does not audition and another attractive feature is *its existence as a dance research centre, at a university rather than the regular private dance school business.* The parents may consider the educational context to be socially valuable for the children and a possible influence on their future choices.

Parents Jean and Jane and my colleague, Susan, perceived that group feeling included a loyalty to the centre as children progress through their dance classes. A strong family interest in the dance centre grows as younger children follow brothers and sisters. Parents proffer support and expertise to the theatre, to the staff and to my colleague. Susan states, *Many parents are teachers and some are musicians, artists and other professionals. They are encouraged by their children and the Centre's Newsletter to act as resource people for the classes.* She appreciated the parental valuing and considered that she *shares the same dream with those parents for their children and the dance.* The prompting statements from the parents had allowed Susan to reflect upon the parental support and to proudly express her appreciation for the interest and expertise of various families. Being with others, children or adults, in a larger landscape of supportive relationships, is valued for the children in their dance classes and for Susan herself and her staff. My colleague's reflections suggest that the strength drawn from the "we" attitude is apparent in and carries over to the accomplishment of the purposes of the centre. This shared attitude toward the dance work shows through in the relationship between children and teacher as the following discussion reveals.

Givens and Gifts

In my conversations with children from junior classes there were frequent references to the fact that something about their creative dance was "given" to them. The teacher was the usual "giver" but there was the recognition of themselves as "givers" as well. *The teacher gives us a focus, exercises, a contrast, something to work on. They give...they tell you to do...we were told to react...we get a sequence.* "The children referred to their experience in recent classes in which I had been present. The Space Aliens spoke of their creative dance assignment: *In our dance* *we were given the space and it was meant to be strong and we were told to react. We had to make up how we were going to react.* The space was designed for the children, the dynamic situation was set yet the action response was open to their interpretation. There were "givens" and options.

I attempted to open the idea that dance development occurred around given elements. The children stated that both they and the teacher were involved in the giving. They desired the opportunity to give of themselves in the dance, to be able to react as they sensed the movement required it. At age nine to eleven, they expected and desired to react to different stimuli and to a variety of teacher inputs or 'givens'. They anticipated their involvement because they had experienced creative dance work since the age of five. The "givens" took many forms and came from music, percussion, voice, literature, poetry, story, costumes and props.

- *The music phrase was clear* [given]. *We had to give the action. They give you a piece of music and whatever the mood is, whatever the music tells you to do. You make it mean something.*
- *Yes, you try to do what you think she means. It's the rhythm and they tell you to do what you feel. It's expression.*
- *Sometimes we get a sequence and we have to remember the sequence. They give you something and then you make it more...with your arms, your body, your legs.*

The children beautifully expressed their power to give meaning to something, to give it expression and to make it more than it is. Their satisfaction seemed to lie in putting their own stamp or interpretation on the teacher's input. The scope of the "givens" as sounds, words or action patterns are a function of the knowledge and versatility of the giver, the teacher, and of the children as givers.

At times the focus of the movement given by the teacher, was not appreciated. Brit reminded us of the teacher's relationship task for her which became unbearable. *The teacher said, 'You two are partners.' I am confined to Sharon and we just stand there. I like to react.* Sharon was not appreciated as a partner who could respond with speed and decisiveness and Brit was unwilling in this instance to be a giver. Creative dance tasks, however, were set for more than action reasons and the intent behind the relationship requirement was the need for sensitivity to others, responsibility and adaptability in partner response, something Brit had yet to value and desire for herself.

Experiencing creative dance has led Pegasus children to be givers of ideas. Jill recognizes their contributions to one another and to their dance in this statement, *The spinning around action is mine. Sara started the big step we do.* Responsibility and recognition of success appears in their creative work. Some of these junior children took the teacher's given element and reacted with alacrity. They had confidence and trust in their ability to make dance sense out of what had been given to them. Others delayed their reaction and took longer as they sought "the right" movement and desired to please their teacher. Such delays frustrated dance partners. Although they were aware of the individual nature of their reactions, the pressure of time and the expectations of the teacher influenced their giving in response. Sharon said, *I wonder what to do in my thoughts and I do what I think she means.* Some guessing of meaning brings an edge of uncertainty to Sharon's contribution to the dance. Trust in her own ideas and their acceptance by the others has not yet been established.

What was not given or what was left open for the group to decide was an attraction for them. Jill pointed to their dance to explain. *We had a story line for our dance and knew what was happening. We knew we were going to have a dance and we didn't plan out our ending until the very end.* Susan recognizes in the children's statement that, *developmentally this age cannot detail and abstract to an ending. It must follow in order and sequentially.* The dance evolved and maintained an anticipation in the openness of the ending. This situation in creative dance illustrated the form-in-the-making when a level of uncertainty, mystery and the unexpected - an essence in creative dance work - maintained a hold on the children which was exciting and organic. In creative dance situations like this the fruitful anguish of their anticipation is interesting to watch and to guide.

The seniors, recalling their creative dance classes, expressed conflicting ideas regarding the teacher's given ideas and their need for them. They remembered the frustration that came from not being able to use their own ideas. *Sometimes you were stumped and just couldn't think what to do. A body runs out of ideas after five years of creativity. I wouldn't mind if I could pick my own music and do my own dance. They spoil it and tell you to do this and that and only four phrases.* The tasks given by the teacher had been valued in certain contexts and not in others. Susan appreciated these reflections from the seniors and stated: *I like their reference to the body running out of ideas because the mind does too! We really should give more freedom to the seniors.* What progression of given input and choices on the part of teachers and children will allow the freedom Susan desires for them?

Music was a strong given element in the seniors' dance and they expressed preferences in their choices for dance. The music chosen by the teachers had given them some set ideas which they had come to associate with the dance form. *The creative dance depends on what the atmosphere is and the music. I really like dance when there is good music. Modern dance uses music with nice beat. Ballet music is nice and moving to orchestral music. Creative dance has really weird music. When I enjoy a piece of music, I put a lot more into it. You just let go and everything falls into place.* When the 'right' music was given the dancing was freed. Careful choice of music must be made to allow 'everything to fall into place' for the children's dances. What is the criteria for the choice of music for creative dance classes?

Teachers can only give so much as an accepted co-presence in the dance development. The children realize that *Teachers can't tell us how to feel. We have to feel what we want to, to the music. Most teachers let you move to the music first to get the feel of it before you start the dance....We start with the music and move to it. The teacher picked parts she saw us do and liked and then put it together. We had a choice at the end but it was hard because you didn't know what the music would sound like.* Teachers provided musical stimuli, allowed initial interpretation or exploration and then chose actions from the student responses for everyone to follow. Some security, some uncertainty, risk, and additional input were experienced and expected. Children felt their positive input yet knew they had additional needs in order to cope with the undecided and mysterious ending. The open nature of this experience was contrasted to Jo's experience in another dance form: *Our teacher in barre and ballet is strict and precise. It always goes by the book.* In this setting it seemed to the child that all the elements were given and thus there was less frustration. Movements were either right or wrong and of your own doing. Security existed for some when action alternatives were not sought.

Giving opportunity not only to do but to change the doing was allowed in creative dance class. The teacher gave the juniors another stimuli for their dance as they describe the following: *The teacher started us by telling the story and we knew what to do. We made up our own* [dance]. *There were no specific moves. The teacher changed it. She watched and then came back and told us. She added the part where we go down with patterned steps...We didn't have the zig-zag before and we had to do the cross-overs. The teacher brought in those changes.* In this picture of the developing dance we see a giving in the co-presence of the teacher with the children. The teacher existed as an outside critical analyst helping the children to choose actions and to reflect on the action underway. She suggested changes and encouraged new things to happen in the dance. The teacher gave children the courage to change.

The dance performance on the stage is the ultimate in the giving of the dance for the children. They indicated that *It was everything... It was fun... performing it seven times... the clapping. We do more dances and then you can be on the stage more.* The children at Pegasus Centre present their gift of performance several times during the year. The audience-receivers of the given performances bring their appreciation to the children and give in their applause and comments. The persevering, practicing and then performing results in a change of viewpoint for some children. They find the culminating experience of showing their dance, of being seen, of being rewarded for their presentation as immensely satisfying.

Parent Jean, described the collaborative giving process involved in creative dance teaching when she stated, *creative instruction is given by the teacher, such as the types of actions to be developed to a specific number of phrases. Then the children work up their own actions. Finally the teacher helps them to clean it up and puts it* *together with the others in class and with the music. The teachers in creative dance handle the children differently.* It is a demanding job for the dance teacher who must consider the maturity of individual children and plan dance ideas which lend themselves to this co-operative giving teaching procedure. Susan commented upon the parental observations by recognizing the process-product dichotomy which interests all dance educators. She said, *the creative dance teacher accommodates to children's individual differences so that choices may be made from the teacher's presented possibilities for the dance movement. The teacher needs to be highly skilled in order to bring out an understanding of the cognitive content of the experience along with the process of learning and integrating the dance content.* Prompted by the parental statements, Susan reiterates her belief that there exists *more cognitive understanding and less focus on skill* [technique] *in creative dance work.* Together the children and the teacher verbally address the topic of movement in order to understand and critically analyze it. Perhaps it was the recognition of the scope of the teacher's giving in the dance process which caused one of Susan's young dance staff to state: *I thought creative dance would be easy to teach but it is not, it's very hard.*

Stages and Phases

Susan completed graduate work in the field of psychology and our discussions about the childrens' work in creative dance often referred to her studies. *Developmental psychology supports the need for appropriateness of content and methods in creative dance in accordance with the level of the child's ability. The motor, psychomotor, cognitive and social ability of the child must be considered in teaching dance.* To allow for this, she has divided the work into three age levels and our conversations considered young children: five to seven-years-of-age, junior children:

eight to eleven or twelve years and junior high students: twelve to thirteen years and beyond.

Susan believes the teachers' main challenge lies in matching the materials and content of creative dance to achieve balance between process and performance in order to meet the developmental needs of children. She stated, *Children differ in their needs, desires and expectations. Some show a preference for process and others for a product* [performance]*experience. Most successful children are motivated in both but until the age of eight the process dominates. Five, six and seven-year-olds need the freer locomotor experiences to assist them in developing basic maturational movement skills. This is a general movement development at this age. They are not necessarily skilled but we would like to think that they respond with a growing understanding of movement. In reality they just like to move and to have fun.* The recollections of the parents, Jane and Jean agreed with Susan in respect to the five-six-year-old classes and accepted and appreciated the joy children have in *bouncing around, lost-in-the-action dance.* Susan compares this stage of dance to the *similar manner children like to play with Orff music and sound which, like creative dance, does not seem to have a focused goal, a finished dance or song. Other children want to be taught what to do so that they look good and perform well.* Perhaps the question arising here is what a finished dance or song means to the children themselves?

Susan believes that young children in creative dance are able to spontaneously respond to varied stimuli, and are motivated through extension of their perceptual sensory horizons. She indicated that, *up to seven years-of-age our creative dance work is focused on the sensory level and classes use varied stimuli to motivate the perceptual sensory nature and responses of the young child. Immediate and* *spontaneous results are expected but there are socialization difficulties because the five to seven year olds have trouble with group dance and formulating something out of their own work.* Susan suggests that young children need locomotor and general movement experience motivated by a variety of stimuli which encourages spontaneity and avoids complex socialization situations. At this stage there is the knowledge that children lack an even development in all sensory areas and creative dance allows for the individual interpretation of action by appealing to kinetic, aural, visual and tactile sensory mechanisms. Attention to the "seeing" of the dance may contribute to the the established importance of the "doing" of the dance.

Performance of creative dance was viewed as problematic, even non-existent, in the dance training of five to seven-year-old children at the Pegasus Centre. At the concert rehearsal I had the opportunity to see the development of the "Play with a Friend" dance to be performed by the class of young children. The grouping and pattern were guided by my colleague but the children's actions were open and interpretive. Susan stressed that*we have little success in taking their creative dance into a theatre performance.* Different concerns were expressed by the parents who were aware of the fear and pressure which stage performance may instigate in the five to seven-year-olds. Jane felt that, *it takes one or two years of weekly dance lessons before children really want to perform for an audience, and they are not then abnormally fearful.* Her daughter is now nine years-of-age and she states, *experience in dance classes has given her confidence to move and to talk in front of her peers.* During the concert rehearsals I viewed that confidence in the solo and duet dances developed by the junior children themselves, in collaboration with their teacher and Susan. There is uncertainty as to what is a creative dance and therefore what validity it has and its suitability for performance.

Parents Jane and Jean and my colleague, Susan, agreed that the eight to eleven-year-olds in the junior school prefer structured patterns and sequences of movement which are repetitive and examinable. Jean insisted that at this age children want the discipline of a formal structured dance form like ballet. Susan confirmed this by offering the junior aged children additional classes and standards of achievement because *at ten years children have reached their most integrated psychomotor behavior stage so classes are increased to three times a week. They now need more attention to structure and formalized movement skills. To understand the aesthetic of dance there is a standard toward which they must work and in so doing they need more direction and a formalized approach to the understanding of movement through ballet and modern dance forms. This brings them the excitement of success. This is difficult in creative dance because of the stress on individualization.* Is an aesthetic standard possible in creative dance? Does curriculum for older, experienced children require a narrowing for the achievement of an artistic standard and excellence?

Susan believes that children at the older junior age level gain general movement understanding from creative dance work. They are able to discuss, question and plan because they have a vocabulary of concepts. Their creative dance work gives them confidence to create their own solo, duet and trio dances. The other dance forms give them the required bodily technique so that children in the middle years have arrived at a new level of participation and understanding in their dance work because of the scope of their experience

Susan stated, *Children from eight years of age upward do more operational analysis in the exploration of dance action problems. At this age they need general movement integrated with skill development. Their understanding of movement* *starts around eight-years-of-age. Our teachers of ballet and creative dance encourage children to question and discuss the action. Thus the children gain deeper understanding. At this age level, creative dance classes follow the technique exercises in ballet or modern dance so that the children are able to call upon those resources in order to create their dances. A degree of technique is needed to do creative dance which does not have a technique focus but does provide a growing understanding of movement.* What is incorporated in technique, in dance studies, in choreography which contributes to or negates creative dance work for children?

Children with three to four years of traditional ballet skill training can quickly absorb knowledge of creative dance and create their own dances in a short period of time. In creating their own dances, the eight to nine-year-olds are showing an intuitive ability to articulate and phrase their actions to give their dance a natural structure and form. Experience in creative dance leads children to progressively demand more complexity in their dances. Children create their own dances for themselves and not for their class or large group [they do not choreograph for the group]. *Some children do organize their small group dance while others just follow along depending upon their personal preference and comfort in doing it. Most are comfortable for they recognize their own strengths and those of their peers: "Sue is good at ballet and Helen is good at creative dance". Our fifteen-sixteen-year-olds* [have this ability to] *do very sophisticated creative dances for performances. Their group action comes from within and they are capable of group improvization without manipulation by any one member of the group.*

Susan suggested that individual students are possibly less secure physically *at the adolesent level and through the critical period of puberty. At aged twelve and on through puberty, skill development plus progress in creative dance is needed. Their* *bodies need it and their maturational focus wants it.* As a result she plans more creative dance classes for this age level. They are more highly skilled because of the previous formal work and are not embarrassed to perform publicly but they desire more personal dance creations and more complex action development which place pressures upon the staff at the Pegasus Centre. Susan reflected on the fact that the centre has not recognized their achievement level. *Our children with eight to ten years in creative dance are challenging us with exciting new demands for class lessons. They require considerable skill training to achieve the means of articulating their ideas in dance. They need a movement repertoire for dance performance in the same way that a language repertoire is necessary for English composition writing. Students with this repertoire in background skills, from twelve to thirteen on, engage in a more intensively cognitive questioning about what can be done with dance stimuli, what it is they desire to say in the dance, what movements will best say it. They are, however, hesitant and need to know that they look good, have control of their movement and will feel good doing it. They are gaining so much experience now, that we must design new lessons to meet their ability.*

Susan searched for the balance of action which suits the stages and phases of children's growth and their development in the dance. Creative dance provides children and staff with the vocabulary to question, to discuss and ultimately to build understanding of their creative dance action phrases, their ballet technique and their modern technique. Movement analysis is considered to be the basis of the creative dance vocabulary which gives children cognitive understanding vital to participation in other dance forms. Susan believes that *care is needed to assess the movement vocabulary of a form to suit the age of children dancing. Creative dance continues through classes for twelve-year-olds at Pegasus. Formal ballet before eight years of age is not acceptable. Before ten years is questionable. Graham technique* *should not be taught until the end of puberty because of back stress. Jazz and its sensuality is not suited to children's early years of dance experience.*

Creative dance is recognized on the timetable of some classes and also as portions of class time but Susan has difficulty with it as a discrete dance form. It is valued as supporting the development of dance technique and performance but it is not a performance mode. She notes that *children skilled in the other dance forms are better able to create their own dances because they have gained a vocabulary of movement and expression in creative dance which undergirds their technique.* Susan is proud of the children's accomplishments in the creation of their own dances and gives credit to their experience in creative dance in their early years.

Reflection on the Prompting Text

The openness and the honesty of the children's statements about their dance work was appreciated by both Susan and myself. Their conversations with me in the company of peers and their recollections of dance experiences, seemed to arouse further interest in what they were doing and a deeper analysis of the reasons for their behavior. They did not shrink from formulating their conflicting interests in words or from recognizing their differences in physical skill, ability and stature. Initially, Susan thought the younger children were almost too helpful and stated that *the junior aged children are more willing to please the researcher and give the answers they feel are desired.* The children's willingness to please me, however,was the means whereby my colleague received unexpected pleasure from their statements about their dance. In the last editing Susan stated, *they probably knew what I wanted to hear. More important to me is the fact that the teenagers* *had confidence to say what they wanted which assures me they felt comfortable in this.*

The prompting text of the children and the parents showed their insightfulness into Susan's work. Both gave her a renewed enthusiasm for the success of her centre; increased her humility about the teaching of children and extended her faith in children and their dancing. She perceived that the dance experience provided by the Pegasus Centre has been most adequate since the children spoke so clearly about their dance. *The children indicate that they understand more deeply than I had originally thought. I am impressed with the open and honest nature of their responses. Every group of children that goes through our centre now is more accelerated than the previous. I become clearer the more I see them do. My challenges to them are clearer. The children are now coping with much more difficult dance ideas.*

Our collegial dialogue gained immensely from the speaking of the children and the parents. Our continued reflections illuminated the following main ideas concerning Susan's beliefs about creative dance.

- *Courage and confidence grows in children when creative dance allows them to take a piece of music and put their creative interpretation to it. Creative dance allows children the freedom to express something of themselves and the courage to be with others, to dance with others who may be different. It can provide children with recognition in the social group and give them courage to get up and do things in a large group.*
- *Personal ownership and shared development go hand-in-hand in creative dance work. Children gain a sense of ownership, a sense of personal possession of*

their own dance creation. The teacher helps the child and the group to do their creative dance. The process for the teacher and for the older children in their own presentations, is firstly a choice of theme, followed by research in the library and a search for record resources and then planning discussions which end in action practices. The teacher's intrusions upon the children's work are fewer and the children's choices of movement possibilities are greater in creative dance. Susan believes that children of eleven years and older have ideas for dance and are able to form, clarify, clean-up and present dances with a minimum of assistance from good teachers.

• Skill, adaptability and flexibility are vital as children come into dance action via poetry, music or other stimuli. Themes and actions in their dance may change abruptly or be replaced if a new and better stimuli is found. There is a joy in moving and trying new movements which feel different to do. Creative dance makes children more fluid dancers.

Toward Personal Credo: Susan

Earlier I described my "Starting Points" at the Pegasus Centre. My first dialogue with Susan occurred just prior to my visits to the rehearsals for the February concert presented by the Centre's Performance Dance Company. After the concert I began my visits to the children's regular dance classes. Over the next two months I made eleven visits to the late afternoon and evening dance classes and made presentations to a university class and local teachers' association. My interactions with the university and the school community allowed me to view the horizon of dance surrounding the work in the Pegasus Dance Centre.

The preceeding section on the "Prompting Text" has combined the statements of children and parents in the collegial dialogue with Susan. "Toward Personal Credo" extends some of the discussion in the prompting text of parents and children and carries further into the teaching concerns of my colleague. On six different occasions, Susan provided time for our lengthy discussions on the interpretive statements formulated from the transcriptions of conversations with staff, observations from class visits and from our previous collegial dialogue. The office, the dining table and the back yard provided a variety of settings for our deliberations and reflection upon the meaning of creative dance and the gradual refinement of Susan's belief statements. Our conversations became more and more focused upon a cluster of Susan's beliefs related to the teacher's dance world. Initially we discuss the beliefs about what creative dance is, the curriculum content of creative dance, and what it means to teach creative dance. Susan teaches the creative dance form in conjunction with the traditional, well-defined ballet dance form. In our search for credo we dig for the firm and specific grounding of creative dance to parallel that which already exists in the ballet syllabus for classes at the Centre.

Performance is an important component of the work at the Pegasus Centre. The concert performance rehearsal has been described as one of my "Starting Points" at the Pegasus Centre. Susan states that *the end product of the aesthetic art form of dance is the performance itself.* Besides regular Parent Days in studio classes there are two concert performance opportunities for the Pegasus children. In addition, Susan has formed a Performance Dance Company for the older talented children. Children's opportunity to perform and to receive the response of an audience of viewers is an essential part of the dance art experience for children in the Pegasus Centre. We sought to expose the place of creative dance in the work of the staff and children as they prepared for and presented public performances. If performance contains the aesthetic art of the dance, are all children equally accessible to it in creative dance?

Finally, Susan was sensitive to and involved in the larger dance community surrounding the centre. She was concerned about dance education in the schools for all children and believes there are ways to bring this about. We complete this section with her final reflections and beliefs on creative dance

What is Creative Dance?

The primary consideration in creative dance and in any dance is the child first and the process orientation in the development of dance. Susan's statement gives priority and power to the participants in this dance form, the children. The teacher of creative dance is seen to be aware that the dance belongs to the children, and they are central in the developing of their own dance. The growth of the dance ability therefore is dependent upon the developing nature of all children. Susan states, *Creative dance is a physical activity which must concern itself with the motor, perceptual, cognitive and creative development of the child. Since creative dance is process oriented moreso than other dance forms, it has the potential to be more child-centred in terms of integrating with the "whole" child.* Not only the variety of physical characteristics and motor skills of children will be considered by the teacher of creative dance. In Susan's belief, the teacher's level of perceptual awareness, understanding, thoughtfulness and imagination will influence the choice of creative dance experiences for children. She states, *Unless people teaching creative dance have a background in child development it would fall short of being "child-centred". In fact teachers do what they have been taught in the way ballet teachers proceed.*

Susan emphasizes the importance of the process of the dance development in creative dance. *This process is what others, particularly elementary school teachers, recognize as a dance experience. The process is considered an end in itself. It involves a conceptual base which brings understanding to children and to teachers. This is the biggest contribution of creative dance.* It is Susan's belief that children come to understand movement because the conceptual movement analysis base of creative dance is a powerful tool for all dance development at the Pegasus Centre. Earlier Susan pointed out that *performance is the end result of all dance and cannot be ignored. Creative dance is a balance to performance.*

Susan believes that the strength of the process of creative dance development is insufficient in children's dance training. She states, *There is an assumption that creative dance allows the child to intuitively understand the sophisticated art of dance but end product is not specifically addressed in creative dance work. A total dance experience is achieved through a balance of process activity [creative dance] and end product focus [other dance technique]. Creative dance lacks a technical base which children need in order to gain a comfortableness with their bodies. Because of this limitation in technical training creative dance falls short of its potential as a dance form but is a complement to and should be used along with the structured dance form. Our students have a formal training which gives them a technical basis on which to superimpose the aesthetic or vocabulary of creative dance.* Parents indicated their appreciation of this combination of creative dance and process, as well as performance, concert and examination. Susan reiterates her stance. *Creative dance is integrated into our ballet classes and parents like the focus on both process and product with a balance of child-centred and art-centred work. Creative dance is an alternative dance form which allows parents and educators a choice over and above the classical ballet form.*

Susan understands the creative dance form as a personal speaking akin to the development of verbal language capability as she asserts, *Creative dance is a way of articulating oneself through movement. Children who are trained in the creative dance form have a broader communicative, and expressive vocabulary to articulate mood, and character and to make a personal statement.* Susan believes that the child speaks and communicates through the creative dance form and understands a wider horizon of dance possibilities and personal expressivity. She indicates that children in creative dance will gain an understanding and ability to be expressive in any different language of jazz or ballet. Creative dance appears to be a primordial speaking or communicating which accompanies the study and experience of traditional and contemporary dance forms.

Susan is proud of this variety of dance work at the Pegasus Centre. Her own studio dance and performance background has led her to formulate a balanced view of the value of creative dance work and the formal technical work required in the other dance forms, mainly the ballet form. Susan observed that her centre differs from others in that *most formalized dance forms used in traditional classical dance schools and studios are product-oriented and have a primary focus on performance and end product which is the dance art object.* Susan believes that the Pegasus Centre provides the necessary balance of process and product. How is that balance interpreted in programs for students of different ages? Program content at Pegasus confirms the importance of creative dance for younger children while older students are not taught but encouraged to create and make their own dances to share with their classes and the staff for suggestions and clarification.

My colleague's beliefs lie in a dualistic requirement for programs of children's dance: development of a conceptual base through creative dance and the development of a technical base through ballet and modern dance. These foundations are best developed through provision of complementary instruction in the two areas. Older children may choose but creative dance classes are non-existent at the adolescent level at the Pegasus Centre. Susan insisted that students are not finished with creative dance because *teachers superimpose the creative dance vocabulary upon the structured and technical dance action.* If this heightens student understanding of their dance action and expression, as has been previously stated, is freedom granted to and for them to make use of the knowledge? Is creative dance and creativity in dance one and the same thing?

Curriculum Content in Creative Dance

Of shoes and ships and sealing wax,
And cabbages and kings... R.L.Stevenson

Of clocks, and activities of the seasons, of space creatures and aliens on earth, of legends and movement themes. Such was the focus during my visits to the children's creative dance classes at the Pegasus Centre. I saw children involved with interpreting a variety of dance ideas. Susan referred to those ideas as themes. *The creative dance form is taught through its theme and the theme brings significance to the dance movement statement being made by the children* . The content was chosen by the staff according to the age of the children and based upon the syllabus which has been developed for the Pegasus Centre. Sixty to seventy percent of class time and content was allocated to creative dance for the five to seven-year-olds. Forty to fifty percent of class time was devoted to creative dance content for the eight to twelve-year-olds. The junior high and older students spent approximately twenty five percent of their class time in creative dance. Susan indicated that themes, teaching materials and lesson plans were packaged and available in their creative dance syllabus.

In discussing the content of the lessons in the syllabus, Susan stated that, *They emphasize the basic movement concepts of space awareness, rhythm and timing, effort and dynamics. These are the major concerns in creative dance analysis. They are also the aesthetics of any dance form and are present in technique training as well.* From this dialogue it seemed that movement content of creative dance was not new but natural to all forms of dance and training technique. It was in this context that Susan stated, *creative dance is not a discrete dance form.* She related to the body-mind dualism in her attempt to clarify that a *creative dance "study" on a space, body or effort concept is an artistic development which uses the body to respond to the mind. The mind is articulating the concepts and all the possibilities. It is technique, however, which gives the child the skill level and prepares the body to respond* [to the mind's vision of the concept possibilities and to making the artistic statement]. The mind makes the artistic statement while the body seeks the skill to articulate its meaning. The parallel here to the importance of the process and the lack of performance focus in previous discussion on creative dance will be apparent to the reader.

A similar discussion to that above occurs as Susan refers to the play-skill duality in the Pegasus' creative dance syllabus. *Creative dance encourages teachers and children to learn how to play around with movement and to manipulate and sequence it into aesthetic statement. We may suggest an action phrase to the students, such as, float - fly - flee pattern and add a floor design of round, curved or spiral. The manipulation and sequencing of this content can become an aesthetic movement.* Susan indicates that the syllabus takes *the actions and action phrases and designs* *them into a definite form based upon a dance theme. The action phrases have intention and are articulated into the canon, rondo, solo and duet forms and together they make the dance statement significant* . The creative dance syllabus at Pegasus allows the staff and children to "play around" with movement and action. As a legitimate part of the process, the children's exploration is given intention, design and form by the staff to clarify the dance idea.

Susan has established a dance syllabus to combine dance forms for a varied dance training. To consider a syllabus of only creative dance would be insufficient for students who need skill development initially. Thirty to forty percent of the younger children's class time and forty to seventy-five percent of the older students' class time is allocated to *skill development in a formalized sequentially developed system of dance technique such as ballet or modern (Humphrey) to provide the actual ability to perform so that students will then be able to really use the Laban concepts or vocabulary for creative dance.* Susan describes a circular development of children's dance where the playing around with movement in creative dance changes to become formalized technique and skill control which will return to be applied to creative dance work. *Technical movement and Laban vocabulary are integrated, allowing children to gain the means to question, observe and discuss what is happening in the pursuit of skilled dance performance.*

The creative dance syllabus has unique aspects of benefit to the children as Susan states, *students gain a freer locomotor training than ballet can give them and there is more potential for social group activity in creative dance. It is a change from the isolated and competitive action found in some ballet and particularly in jazz schools.* However, Susan also indicates that ballet provides a *broader repertoire of aesthetic movement if the technique is not over-stressed.* The balanced syllabus at Pegasus is a conceptualization of artistic performance based on the work of Humphrey articulated and integrated with Laban analysis of movement experiences. *The syllabus expresses flexibility in terms of dance content and dance forms. It builds toward the end of term and the class content has its application in a performance-concert setting.* The intention is to develop students who *know what to say and are able to put form onto it.*

Creative dance for young children was based on concrete [life] themes at the Pegasus Centre. An example was given of the large curriculum project undertaken in the previous year. A Canadiana theme was chosen by staff and developed by the children around their choice of Canadian music, literature or poetry. Susan believes that, *Laban* (and Humphrey) *movement concepts are best taught through the use of concrete ideas and imagery stimuli. This is based on Piaget's psychological theory of development which indicates that young children cannot really appreciate the study of abstract movement for its own sake.* Agreement on this came from seniors and juniors who earlier explained their enjoyment of character dance, story motivation, seasonal themes, and others associated with their creative dance work. Whether older or experienced students might study abstract movement for its own sake is not clarified by Susan. Is the study of abstract movement themes considered to be creative dance? In our later conversations, Susan explained this with reference to a new modern dance syllabus soon to be introduced to the older students, *It will place more attention and value upon improvisation and rhythm. It will complement the ballet technique.* It will provide more opportunity for the study of abstract movement themes.

The ballet syllabus has an important place in the children's dance classes. The social acceptance of this established dance form has helped to build a valued connection between the children's centre, the Department of Dance and the university. The changing nature of the connection and its effect upon the children's centre was beyond the scope of this study. Societal, cultural, historical and professional influences have and continue to guide the development of dance in the Pegasus community. Things were changing slowly. The strength of the dance curriculum of the Pegasus Centre lay in the balanced view it expresses of the role of technique and movement analysis in dance, and of dance forms such as ballet and creative dance or ballet and modern dance. Susan desired the breadth of dance experience now provided and was thrilled with the children's ability to meet the demands of ballet examinations as well as to investigate, research and choreograph their own dances as they did in the recently explored Canadiana theme.

What It Means To Teach Creative Dance

The importance of the Laban movement analysis vocabulary referred to previously by my colleague, is again emphasized in the creative dance teaching process and in the ballet technique training. Susan believes that this vocabulary serves as the basis for dialogue which brings understanding to the dance skill work. She states, *Discussion between teacher and children is a necessary part of the creative dance process. With students eight years on, one needs to clarify, logically spell out, the dance parameters and interact verbally. They know the questions to ask. Experienced teachers extend the technical teaching of ballet when they use the Laban and modern dance analysis vocabulary and encourage questioning and discussion.*

She indicates a belief that teaching is clearer and *far less risky for teachers when they step in and choreograph a dance for the children, in other words to give it to them. It is sensible for teachers to do that when they realize that some children are* *unable to discover and achieve success through the creative process. Teachers will need to move in and direct, plan and formally teach children and groups at different times. At the beginning of term, the teacher's initiative is more essential than it is later in the term. There is a stage when their help is extraneous. However, a truism about teaching exists which makes you feel you always have to be doing something. Teachers who wish to demonstrate their skill and competency become frustrated when asked, at some stage, not to help the children with their dances.* Susan recognizes that teachers have personal agendas, abilities and experiences which they desire to share freely with their classes. Although commendable, this altruistic attitude is not always desirable. Knowledge of children and their learning patterns and needs is necessary for dance teaching. *The teacher who is trained in children's dance and creative dance has expectations which are based upon a clear knowledge of child development.*

Teaching creative dance is seen as a risky business, in Susan's estimation. In the teaching process there are stages and phases which challenge the teacher to risk because *this is essential in the development of the dance. Creative dance proceeds through a chaotic phase, in a messy exploration of the theme chosen.* The teacher's control is ever present however. *You allow the children to work within your structure, form, theme and idea to leave a structure in place and let the children's movement unfold. You take ideas from the immediate spontaneous responses of young children and arrange the action patterns and the whole group dance action for them. The teacher's level of confidence is the deciding factor in planning creative dance around total group action or small group action. Large group teaching is more hazardous and demands more teaching experience and knowledge of the art of dance. Teachers guide the ten-eleven-year-olds systematically into structured improvization with more specific parameters for exploration. Teachers can leave* *experienced twelve year old children alone, to dance more freely into the piece and become their own composers of the dance. They will develop a logical, rational order in their dance more quickly than the younger children.*

The choreographer and the creative dance teacher proceed in a similar manner to create their dance. The ownership of the dance idea and the choice of the final dance movement seems to be a decision of the teacher or choreographer. *You decide upon an idea which you explore and improvize upon in order to obtain the appropriate action phrases to convey your idea.* In other conversations, Susan states that the dance work belongs to the children and the creative dance teaching process considers this. *My particular philosophy allows for the interplay of formal and informal teaching methods. Through problem-solving, exploration, selection, manipulation and verification the child develops his own end product. For example, the problems set for P's dance asked the children to consider an entrance, six action phrases and an exit related to play with a friend. Work with a ball was followed by work with an imaginary ball and a discussion of other things to play with a friend.* P had set the dance theme or idea as "play with a friend"; the structure of an entrance, six action phrases and exit were in place for the children; the children's action experiences moved from concrete to imaginative and interpretive; discussion between teacher and children extended the actions and provided opportunity for new action experiences. It appears that the creative dance development in this example is a co-operative effort on the part of teachers and children.

Susan believes that the teachers at the Pegasus Centre are *technically well-trained through their ballet certification as well as their strong modern dance repertoire and their knowledge of the concepts of creative dance. This gives them the capability to use creative dance methods and concepts in any dance form which they teach.*

Because of this background they are able to integrate the body-mind experience of the dance. This is not possible in the local school setting where Susan observes non-dancers attempting to teach dance. The inexperienced generalist teachers and the lack of specialist dance educators combine, in her estimation, to create an arid desert of dance in education. *Creative dance work in schools is weakened when there is no stress on technique and the unskilled are allowed to teach. Teachers of creative dance need a technical repertoire of movement skill, a knowledge of aesthetic concepts (Laban), an understanding of theme form and a combination of content from Laban, Humphrey, Hawkins, etc.* In Susan's view, creative dance teachers do not have a unique corner on creativity or on educational methods. It is the *teacher's own experience that establishes good educational procedures and methods applicable to either ballet or creative dance. Both are educational dance forms and may be taught in an educational or uneducational manner. Creative dance does link process and performance while other forms emphasize performance. The easiest to teach is probably Jazz which is why so many teachers use it.* Susan desires teachers to have a breadth of background and ability. She is proud of the teaching strength of her staff who teach in one area of the dance curriculum but she is concerned about their apparent lack of knowledge in other dance forms. She hopes to see breadth of understanding on the part of all her teachers at the centre.

All staff are involved in Parent Days and Concerts at the Pegasus Centre. Children's performance on these occasions in vitally important for Susan and the centre. The presentation of the children's finished dance product is considered of equal value to the process development of the dance. The nature of the audience and the implications arising from their presence is a concern for Susan. The place of dance examinations in the Pegasus Centre and their implications for creative dance are also of interest to our investigation. Explanation of these influences on the children's performances follows.

Dance Performance

Without performance opportunities Susan sees an incompleteness in the creative dance work with children. The emphasis on the problem-solving process leads to a better understanding of the aesthetic concepts of dance but does not necessarily result in a "dance". Creative dance leaves an unfinished dance art object and Susan believes in the essential nature of the childrens' dance product, the performance. There is need for a viewable art object in the dance and in her view that is not a creative dance teacher's foremost consideration. In reference to performing she states, *creative dance is an inappropriate term and should be replaced with the idea of creating a dance.* It appears that children may be engaged in creative dance work in their classes,but they create a dance for performance. Creative dance is thus not a performance dance form for children. This may in fact be the attraction creative dance holds for teachers who desire dance experiences for their children and classes but lack personal knowledge and experience with the dance performance art. Susan indicates that Pegasus is concerned with equality of opportunity for performance and for the creative process development in dance.

Equality of process and product or development and performance emphasis is important to Susan who states unequivocally that *dance education cannot exist without dance performance and the Pegasus Centre stresses both education and performance. The dance performance is the natural end result of the class learning process and is a positive reinforcement as well as an essential progression of the class work. Children show their class created work on Parent Days which are held regularly in studio class time. Children need the opportunity to create, audition and* *perform their own dances. The staff choose a theme for each class and also create group dance presentations for Parent Days to show the skills learned and to make the parents aware of what is going on. We think there is equal value in children creating their own dance and also dancing someone else's creation. Parent Days are considered to be very successful. They involve less pressure than the two larger concerts held in the theatre proper.*

Parents Jean and Jane indicated that the children have many opportunities to perform for different audiences. *They perform for other children, for parents, for the public and for examiners so there is a strong motivation for the children to develop their own dances.* Susan agrees and insists that *eight-year-olds have an expectation of performance of their dances in public.* Some children, however, experience real fear of performance and Susan's experience heightens her ability to recognize and plan avoidance measures for the most threatened as she indicates, *the six-seven-year-olds are unaware and can be hesitant about performance for an audience. A child not wishing to perform becomes an assistant in the wings, involved in the excitement and contributing to the atmosphere, yet not dancing. This is accepted by the parents but difficult for the choreographer when there is a hole in the dance. By dimming the lights and by placing them in the audience after their performance they begin to see the fun of it.*

Performance at the Pegasus Centre is viewed as the presentation of the dance art product. The dances chosen and developed for showing may begin as home work for some children and choreographic planning work by staff. Susan indicates, *Solo work is not required of young children but is available to older students who create dances at home and bring them to show the staff in order to develop a dance for the concert. There is a big gap however, between children solving problems in response to* *stimuli which results in creative movement and the problem solving required to produce structured creative dance. The dances of young students lack content and aesthetics. They consist of a haphazard stringing together of movement phrases and dynamics. Many are thrown away because they do not meet the standard required of an art product. All children can experience the process but few are capable of creating their own dance.* To rephrase Susan's statement it appears that creative movement results from the process of exploration of stimuli. A creative dance however, is based on a theme chosen by staff. The children are freed to choose the specific stimuli they wish to use for their dance, such as Gagnon's music or some poetry. They structure phrases of actions and add meaningful changes of dynamics and space. It is auditioned and edited by the staff and may be included in a performance or concert.

Two student-created dances were presented at the February concert. The duet dance called "Computer Man" and the solo by Jodi based on the "Indian Search" were researched and developed by these ten-twelve-year-olds. The children took the concert theme and practised at home before they requested staff advice in cleaning up and staging it as their created dance. Susan is proud and excited by the unique artistic quality shown in the presentations of individual dancers. As a result of their successful work Susan considers that *new criteria for creative dance as an art form has been established at the Pegasus Centre.*

The influence of the audience on the performance is powerfully felt by the children and teachers. Susan is sensitive to the pressures which children face as they become dance performers. The presence of others and the eyes of parents or strangers may arouse varying amounts of excitement or fear. In the presentations of children, the dance is inseparable from themselves and they risk personal exposure on the public stage. The small studio space for Parent Days maintains the atmosphere of regular classes but the theatre stage includes new uncertainties which are added to the dance action itself. In performance, personal skill concerns, dance structure problems, space alterations, the presence of strangers and the new urgency of teachers combine to profoundly affect some children. Susan's experience allows her to state emphatically that, *while fear is present in a few children, it is not overwhelming. More children are excited and positive for research tells us that performance is a main motivation in dance.*

In her desire for successful and satisfying performance experiences for her children and their parents, Susan realizes the importance of educating and preparing the observers *Children must have the opportunity to perform in creative dance but it must be in a context where audience expectation is based upon understanding of the creative process. Creative dance performances are appreciated by parents who value the dance form and also by other children untrained in formal dance. Also our older children, experienced in creative dance, are able to give the younger children audience support. They realize that children have choices to make in developing the final dance and a choice of performing or not. Seniors have some notion of the process in the juniors' work. On the other hand the seniors are most likely to be stimulated by professionally choreographed dance since they are trained in formal dance work.*

The different audiences which view the children's dance performances create a variety of concerns for my colleague. *Parents, general public, even colleagues more readily recognize skill achievement in the performance of some children than the creative process and the joy of dance for everyone.* She expresses disappointment that collegial audiences often misunderstand the children's dance art product as much as the general public. *Critics of children's creative dance need an understanding of the total child and the dance context, including knowledge of developmental levels and the child's experience. This can only be understood through working with children and refraining from making judgements after only one performance.* Susan's experience with audience response leads her to affirm that, *public displays and conferences demand the involvement of our best dancers exclusively. Parents appreciate ballet moves even though they express a desire for the broader range of skills offered in Pegasus classes. They expect that creative dance is more for the younger children and they lack knowledge of an evaluative criteria pertaining to creative dance. The expectations in our community of informed parents are for "ballet first".* Susan agrees and responds to the parental desire for observable ballet skill along with the creative dance classes for the younger children. She believes that, *the more skilled the children are, then the more creative they are.* It appears that creative dance has no skill technique or an inadequate skill content for the development of the dance performance art for children in the Pegasus Centre.

Ballet examinations offer another performance opportunity at the Pegasus Centre. The students must not only be seen in public performances and concerts but must also be able to pass ballet exams. Susan's ballet background stimulates staff and students to recognize examination performance as an essential part of the work in the centre. With her staff she works toward the referral of certain talented students from the Pegasus Centre to audition for entry to the National Ballet School and for senior students to gain acceptance in outside professional dance groups which demand performance experience. The contribution of the creative dance classes is recognized as Susan proudly states that, *the Pegasus students and staff are frequently complimented by the ballet examiners, for their ability in the free* *interpretive dance section of the examination. Our children gain this ability to respond spontaneously to certain music and to show their ability to improvise. We feel this grows out of their creative dance classes. In addition, more and more professional companies require improvizational skill. Senior students and ballet studio teachers delude themselves when they deny the importance of creative dance and improvizational work. The real art world responds, accepts and encourages the innovations which arise* [from creative dance study].

Creative dance is given a definite place in the early development of the professional graduates of Pegasus. In adolescence, however, creative dance gives way to modern dance technique and improvization which Susan firmly believes is essential. *Only if creative dance is balanced with proficiency in straight technique of some type will it offer students a future in professional dance.* Susan's last round of editing re-emphasized this statement concerning the professional thrust of the dance work at the Pegasus centre.

In summary, creative dance of itself is insufficient for the development of professional dancers. It is helpful to aspiring students in providing spontaneity, improving improvization and allowing freer locomotor action. It is suggested that if creative dance were to delineate a set of phases, stages or categories to assure the gradual development of a more recognizable technique of bodily skill it would become examinable, and thus more acceptable in dance studio classes at Pegasus and in the community at large. The absence of examinations in creative dance also contributes to its lack of recognition. Susan suggested, *creative dance, unlike ballet, has no established examinations available for children who may wish to take them. The British Dance Examinations for High School students have been investigated but there is no indication of acceptance by Canadian schools and Boards of*

Education. Change, however, may be on the horizon. The importance, benefits and dangers of extrinsic awards and the establishment of standards in the development of the art of dance are worthy of more detailed investigation.

Dance in the Community

Susan's dance centre exists in the midst of a large city environment. She continuously interacts with schools, administrators, teachers and program consultants who guide provincial and local school curricula. Her experience leads her to state, *School curriculum writers acknowledge creative dance in print and local teachers' guides give an extensive repertoire of the required movement vocabulary for children. There is, however, lack of a focused goal because creative dance has become so obsessed with the child and the dance process, that reference to a clear end product or art is difficult to find. There also exists an inability on the part of school teachers to differentiate between creative movement and creative dance.* Susan is frustrated with the lack of administrative assistance and resource personnel needed to assist these teachers. *Teachers skilled in dance are not placed in schools and little is available to assist teachers in becoming skilled.* Partially because of this Susan is active in the community proposal for a School for the Arts. She feels such a school will give recognition to the arts and strong leadership to generalist teachers in regular school classes in her community.

Our earlier discussions on process and product came to the fore once again as we discussed the creative dance work in schools. Susan empathizes with the generalist teachers who must move from music to language, from painting to dance in the arts education of their children. She recognizes that *music training and ballet are similar for they have a printed notation. Creative dance notation [Labannotation] has not yet permeated the educational establishment. Dance is* *more like painting because the product comes from within.* Susan senses the lack of an external object or symbol system to be interpreted or developed which could focus teachers' dance work with children. The composed music score and the established syllabus of technique in ballet give a concreteness to teaching in those areas but painting and dance work lack a printed symbol system. Susan desires this printed text to assist teachers in developing a commitment to dance similar to *physical educators, who appear fully committed to games, sport and fitness and disinterested in dance.* Consideration and analysis of the variety of creative dance curricula presently in use could be beneficial and question what might be gained or lost in creative dance work by the setting of an examinable syllabus. Such investigations must be conducted in the context of the work itself and involve the children.

Susan desires that her staff and local school teachers be conscious of the educational values underlying the work and of the nature of the process methodology required for student learning. She believes *all classes and ages respond positively to problem-solving activities to gain understanding of movement and of themselves. Teachers begin with problem-solving, then go to the stimuli and back to problem-solving, back to stimuli and finally to the dance. This process leads to an understanding of the movement concepts in the dance. It is not just reacting and developing actions to a stimuli. The teachers have to choose from all the problem-solving to put together and choreograph "the" creative dance. The teacher's role is progressively more important as the children get older. Adolescents require encouragement, motivation and a positive approach rather than the teacher's intrusion into their dance creation.* Contradictory impressions are given here as we recall the earlier suggestion by Susan that perhaps the staff at Pegasus are not allowing the seniors enough freedom to create their own works. Such an intent might suggest that the staff withdraw more from the dance development.

Susan appreciates the school consultants in language arts, theatre and communication arts who facilitate liaison between the university and the school boards. She implies that these individuals understand the art product and are able to interact with her on educational projects. They assist in organizing for the Pegasus Performance Dance Company to perform at some local schools and so assist in stimulating dance programs. Susan suggests that the state of the arts, particularly the absence of the dance art in the schools in her community, is *the result of over-emphasis on the development of the mind at the expense of the body.* She recognizes that many dance studios and schools have over-compensated by offering physical stress programs of *routined performance or performance of precise skills. When the school for the arts is established it may be possible to arrange more co-operative ventures with the schools and in the community. I hope in future to invite some of the schools to perform at our February concert.*

Teaching materials and resources for creative dance are badly needed in Susan's estimation. The practical books are adequate and available but the theoretical, psychological basis of the creative dance work is relatively undeveloped. Susan indicates that present resources *assume growth stops at the Piagetian sensory-perceptual stage and that all children have little or no dance experience. As a result the dance problems or tasks are presented in one way; explorations are undertaken in one way; expectations do not reflect developmental progressions which are evident in children. They assume the child is at pre-operational level, even in grade seven and eight. Knowledgable teachers can move quickly from concrete to abstract treatments of dance ideas by telescoping content and using a relevant context. We,* *unfortunately, leave abstracting to the college level student although fourteen-year-olds at high school are developmentally ready for that focus.*

Susan is convinced that dance teachers require knowledge of both dance and psychology. Contemporary publications on creative dance are written for the generalist teacher who lacks dance background. Resources for creative dance which are age specific yet adaptable to the experience and ability of the child are badly needed. As Susan indicated earlier, programs will benefit and children will gain immensely if such materials are put into use in schools providing specialist dance teachers. Will dance materials from centres which cater to mostly girls and children who choose to attend, be applicable to general school settings and specialist or generalist teachers? Adapting materials and researching them in real school situations may be beneficial.

Reflection On Creative Dance

To summarize her underlying beliefs and the philosophy of creative dance which is the foundation of the childrens' dance centre, Susan looks to models from other disciplines to help understand the "benchmarks" of progress for the child and the art of the dance. She recognizes the "transformation" potential of the dance on the child dancing and on the dance itself. Her final statement reflects on the "art" in creative dance.

First, benchmarks are needed but also feared by my colleague. Susan believes that *we have benchmarks in motor development, cognitive, mental development, and moral development. We do not have benchmarks for categorizing the child's creative artistry. Laban's principles of movement do not suggest a developmental pattern.* Her studies in psychology have made her aware of Kohlberg's delineation of children's moral categories and Piaget's writings on the stages of children's development. Both are considered by Susan to be *guidelines which can give us a certain age-stage developmental sequence. They enable us to work and to plan for children's experiences by realizing some of the capabilities of the average child at certain ages.* Susan applies her studies to the children's dance classes and desires some type of classification or set of standards for creative dance. This thought, however, raises additional questions for her. *Art and the dance is a little like moral development (Kohlberg). At what point do we detach the self and look at self from the abstract point of meaningfulness in society? We do not understand the aesthetics of dance, so would categories help or would they become indelible and a kind of bible for teachers?*

Transformations occur in creative dance work with children. *Each time you do the dance you feel different, you change it,* stated one junior aged child. Susan suggests that children transform the dance just as the child indicated above. At the same time the dance may take on a life of its own and the children and their interpretation is transformed. When this is allowed to happen, freedom is recognized as an important element and there is a growing awareness of personal responsibility in the transformational power of the creative dance work. This is valued by Susan as she states her belief that *every child should be granted an opportunity to create any art even though only a few may go on to become creative dance artists. In the early years, children enjoy the egocentric power, the attention, the individuality and differentness possible in the creative dance form. That becomes a self-indulgence unless the older child goes on to be concerned about the best means of conveying the dance idea. They need the ability to take the dance focus and transform it into their own expressive form. The transformations in creative dance may be considered as two complementary stages of creative dance development: l) take the* *dancing child and transform her/him into an expressive child and/or 2) take the dance idea and put it forward in an expressive form.*

Susan puts forward these two perspectives for the consideration of all creative dance teachers. As "complementary stages" they may function as parallel threads or as a developmental progression. Susan requests that teachers become aware of the transformational potential of each and the need to achieve balance between the two in their teaching procedures. It is similar to Susan's strong request for an equal valuing of the dance development process and the staging of the dance performance.

Creative dance as art and creative dance as analysis is important in Susan's Pegasus classes. The influence of the North American dance scene and the influences of colleagues with European dance background have variously affected the staff and teaching at Pegasus. Susan briefly outlines the historical influences on the dance art. *Initially ballet was identified with aristocratic Europe and therefore considered incompatable with the New World. There was a move towards the ethnic, Spanish, Indian, Negroid, Jazz. Humphrey, Wigman, Graham were the pioneers of the new dance in America. Humphrey and ballet were discovering falling into the floor and recovery action; Graham introduced a new dimension and dynamic never before seen. These were the professional dancers who were interested in the aesthetic of the art. They were not hung up on the analysis.*

From her position as director of the centre for children's dance, Susan believes creative dance offers the aesthetic of the dance art to children and is the basis of dance performance. She takes pride in challenging many of the entrenched ballet studio traditions by gradually incorporating the teaching of other dance forms into Pegasus classes. Through these new dance forms, Susan hopes to expand the aesthetic understanding which is inherent in ballet and also make choices available to parents and children. She indicates that a break-through to leotards and bare feet is helping students to see the possibility of new freedom in movement ideas and attitudes. *Ballet slippers immediately impose a stylized reaction on the student. Creative dance is free of any dress code which could either attract or distract children.* It is possible, however, that leotards and bare feet may in future become another dress code which will need to be broken to help change attitudes and ideas about dance. What change in the dance forms heightens the artistic content?

Susan believes the foundation of the dance work at her centre depends on the gradual development of movement analysis combining concepts from American modern dance and from English creative dance. The former is valued for technique and skill training of the dancer and both allow the personal process of the dance development. *Aesthetic movement analysis has developed in the universities. H'Doubler and her group as well as Humphrey and Laban in the Manchester area were able to build up the analysis of movement. Much work was done in technical analysis for ballet and modern dance and also for the analysis of the art product. Creative dance contributed most to the analysis of process.*

Performance is considered by Susan to be *the one aspect of dance education that teaches the child the art of dance.* The art object, the dance presentation, is carefully choreographed and refined by Pegasus staff for the children's public presentation. Individual children also research, prepare and audition in order to present their own created dance art at a concert The excellence of their performances surprises Susan and creative dance becomes the children's created dance as she states: *creative dance provides evidence that children are capable of understanding the aesthetic, the art, and may even have an intuitive grasp of it, which we haven't really* *recognized. It teaches and works with the aesthetics of movement. That intelligence part, that aesthetic of the art of dancing comes out of the creative dance content of space, dynamics, thematic work, dance form. With that aesthetic understanding children should have a deeper appreciation of their own performance and of the performance of others when they act as spectators. Previously, the intent was to train the body-physical aspect to fit an aesthetic which some adult created on the children.*

Finally, my colleague is aware of an exciting growth in her children's dance which she credits to the creative dance component of their classes. She is proud of the accomplishments and initiative of her students as they create their own dance art for performance. She is coming to realize that they have experience which gives them "an intuitive grasp" of what is important in their dancing and suggests that she and her staff must consider how this will change their teaching. Earlier, she suggested that the seniors should have more opportunity to develop and show their dances. New challenges are taken up and the dance work at Pegasus Centre evolves to stimulate Susan, her staff and the children's classes with new horizons.

In summary, we have a reconstructed view of a second dance centre for children. The starting points illuminated the organization of dance activity in the centre, my initial collegial dialogue and the exciting dance concert setting underway at my arrival. The prompting texts of the children and parents provided an opportunity to dialogue with my colleague and to reflect upon the voices of others involved in the creative dance. Our final discussion pushed toward my colleague's credo to reflect on the teacher's dance world and the beliefs which underlie the work in creative dance at the Pegasus Centre.

Susan's belief statements discussed in this chapter are also briefly presented in the credos in chapter seven. Divergent beliefs and the common credo for creative dance are contained in chapter seven as well as a discussion of the issues emanating from the three centres. Reflection on the collegial dialogue established as the research procedure, and experienced by my colleague, is located in chapter six.

Chapter five now introduces the third centre for children's creative dance and the collegial dialogue with Barb and Carol, the two teachers who share teaching responsibility in the Centaur Children's Dance Centre.

Chapter V

THE CENTAUR CENTRE

Starting Points

As this centre is introduced, the reader will be aware that the detail and colouring is an indication of my association with it over the past ten years. I have at various times assisted in the classes, taught the Parent and Child sessions, and co-ordinated parental involvement. I telephoned the two teachers, Carol and Barb, who are responsible for the creative dance classes in the Centaur Centre, and arranged a meeting to discuss their involvement in my study. During our meeting they expressed their desire to be involved and to take the time to reflect on the creative dance work at the centre. We discussed my need to observe classes and plan for time in which to meet and dialogue together. It was decided to begin our collaboration during the following term when the children's classes begin for the next school year.

The following "Starting Points" for the Centaur Centre describe my visit to a "Children's Class" followed by an explanation of the "Centaur Organization" of all classes. Our early dialogue brings forward the creative dance "Beginnings" of my colleagues, Barb and Carol and of the centre. Finally in this introduction to the centre we reflect on the statements of my colleagues concerning the "Uniqueness" of the Centaur Centre and its program.

Children's Class

It is eight o'clock and all of the doors are locked. Fortunately my colleague, Carol, has been entrusted with a main door key. We enter a quiet, clean,shining hallway to find the "Fencing Room" where we are to prepare for the children. It is a long rectangular room with a fixed ballet barre in one side, mirrors on the other side and white lines which define two fencing courts. I am called to assist in rolling a distracting pile of mats out of the dance space into the hallway. A table with two chairs is set up in the hallway for the attendance book and the coloured felt name tags. Group A wears the red felt squares which frame the child's name in large print on a white background. The parental network and staff share the responsibility of setting up the table for the start of classes and changing the name tags in readiness for the next class. A member of the Board, mother or father, may take charge of the hallway arrangements for the whole morning or half the morning. There are times when the hallway is filled with parents relaxing, reading, sewing costumes, ironing, making props for dances, and even painting and making decorations for concerts. As yet there is little action and the arrangements in the hallway are done by my colleague, Carol.

In the staff change room we change into teaching clothes and obtain the record player and tape recorder from the equipment room then return to the dance room. Carol explains the purchase of an excellent sound system for the use of the children's dance classes. It avoids the many frustrations involved in sharing equipment with the multitudes of university students. She appreciates its readiness to function when it is needed. There is still three quarters of an hour before the children arrive and I assist in arranging a table full of records: Bach, Gagnon, Mozart, Folk Dance, Raffi, Sharon, Lois and Bram, film themes etc. A pair of claves is set beside the turntable in readiness and Carol moves to the blackboard to fill it with a list of the dances for the five morning classes "A","B","C","D", and "E". She indicates that some are for review, others are in need of further development and new ones will be started. With five classes following immediately upon one another it is an advantage to be able to see quickly where she is at with which group. The blackboard summary is of proven valuable for her.

While Carol puts her notes on the blackboard she reviews the week of preparation leading up to the classes with the children. There is a regular Monday morning meeting of staff to review the previous Saturday classes, to discuss the needs of the children and to plan and develop ideas for future dances, the sharings and concerts. My colleague reserves another evening during the week to follow up on the meeting, plan for the upcoming classes, listen to music and sketch out new dances for her classes. Both Carol and Barb make use of the University record resources and visit the local Public Library for new music. The centre has its own record library, some of which is laid out on the table and illustrates a wide range of music, a smorgasbord from which my colleague may choose.

A few children have now arrived and are met at the door by Carol. She introduces me to a university student who is assisting her in the Saturday classes this term. Carol leaves us and threads her way through the busy hallway, to speak to parents and children who are in various stages of undressing. She also checks that someone is looking after the registration table. All is bustle and business as the student and I put little ones onto the wall bar and take others off to skip and hop over lines and along the mirrored walls. A shy little one comes into the room unwilling to let go of her father's hand. He too joins us and moves her into the play, out into the space and onto the barre. My colleague returns and calls them all to her. The student and I join them and she tells them who I am so I engage myself as one of them and try to be small and watchful. I am pleased to be there with one four year old already bouncing on my knees. The shy little one snuggles into her daddy's lap and watches. The student tries unsuccessfully to coax her onto the floor and into the dance. Carol moves toward her but she turns away to receive the tickle under her chin as Carol moves back out to the children on the floor. Dad joggles her to the music and her interest is growing. "Don't worry, she'll be with us soon" my colleague reassures the father. The class proceeds. Action flies about the room and back to Carol. The children group around her as she weaves a web of story and people into the travels and shapes of little bodies. There are many giggles, many dreamers watching themselves in the mirrors and some non-stop runners ... all kinds accepting the teacher's fantasy and responding to their own fantasy. They go everywhere; they use all the space; they watch the student show a movement; they watch a group of their friends show their actions; they listen for their music to start their dance and some find it difficult to wait in stillness.

Between classes Carol tells me of one little four year old who sat out on the floor for several weeks not joining in the action. The former director talked to the mother about possibly removing the child and waiting until the next year. The mother laughed and reassured the director that her daughter was learning a great deal from her watching position and was taking the dance lesson home to teach the whole thing to her teddy bear. Carol spoke of the importance of waiting, of being patient with the growth of the children and their involvement in the dance. Is this a necessary part of any teaching of any dance form? How do we wait upon children in creative dance?

Centaur Organization

Each spring or early summer the staff organize classes for the next term. Registration forms are provided at the last spring class or at the seniors' concert in May. Many three-year-olds who have attended the Parent and Child sessions join the new "A" four-year-old class. Others, who have heard of the dance centre through friends or from families presently attending, join classes in all age categories in September. There is no advertising of classes at Centaur Centre. The staff consider the experience of the children, their age, size, maturity, and social grouping in the class before placing children.

At the present time the children's classes are held on Saturday mornings and Wednesdays after school. The Centaur Centre Saturday morning classes have been underway since 1967. The Wednesday classes for the graduating juniors and the growing number of junior high students were reinstated in 1985. Two teachers, Carol and Barb, direct the creative dance program at the Centaur Centre. One teaches Saturday classes and the other teaches the Wednesday after-school classes. When this study was undertaken the following classes were organized at the Centaur Centre for Children's Creative Dance:

1. Saturday Classes:	Class "A"	4 year olds.	9:00 a.m. (30 min.)
	Class "B"	5 year olds	9:30 a.m. (45 min.)
	Class "C"	6 year olds.	10:15 a.m. (45 min.)
	Class "D"	7 & 8 year olds	11:00 a.m. (60 min.)
	Class "E"	9 & 10 year olds	12:00 noon (60 min.)
2. Wednesday Classes:	Class "G"	11 year olds.	4:30 p.m. (60 min.)
	Class "H"	12 year olds	5:30 p.m. (60 min.)
	Class "I"	13 year olds and up	6:30 p.m. (60 min.)

All classes are involved in the preparation and performance of a Christmas Concert. A Spring Concert is presented by the older students from the Wednesday and Saturday classes. Unique provisions are made for the involvement of parents in the children's dance work at Centaur. Parents are initiated into dancing with the children from the parent and three-year-old dance sessions sponsored each November and March. From aged four on and twice each term class sharings are held to combine children's performance for the watching parents with opportunity for the children to teach their parents several of their dances. A Board of interested parents functions to relay messages between staff and parents regarding unexpected class changes, costume needs, food, or other assistance. A newsletter is circulated to all parents once or twice during term classes.

Beginnings

In the beginning conversation with my colleagues, Carol and Barb, we focused on the roots of their first contact with creative dance. Their memories of creative dance work were associated with secondary school and weekly one hour physical education classes when the dance portion was taught indoors during two-thirds of the year. Those classes influenced Carol's future decisions significantly as she chose her college*on the reputation of the dance staff and curriculum.* Both Barb and Carol were originally attracted to the work at the Centaur Centre because of its designated creative dance focus established by the founder-director of the Centre. First Carol, then Barb joined the staff and together they have taken over the teaching responsibilities.

Barb and Carol recognize that different teachers, in different situations, cultures and countries have adapted the content and methodology of modern educational-creative dance for their use. Individual interpretation and the amalgamation of dance ideas from the United States and Britain have caused labels to change to suit needs at various levels of education and in the public performance area. They indicate that *the roots of what we refer to as Creative Dance are to be found in Modern Educational Dance which became a part of undergraduate teacher training from the 1950's onward in England. It is based on the movement analysis of Laban. The content and the way of working with that content and with students is now called modern dance, creative dance, dance composition or just dance.*

The nurturing of this new dance form has been tied to "centres" and my colleagues' provide personal understanding of the historical development of the creative dance form. Dartington Hall Centre for the Arts, the Manchester Dance Studio and the Art of Movement Centre, were independent centres for the dance work grounded in Laban movement studies. At present Goldsmith's College, London and the Laban-Bartenieff Centre in New York function with the analysis, notation and dance originated by Laban himself. Barb concluded that *these centres were all landmarks of progress and the acceptance of the Laban Art of Movement Studies by the British Department of Education and Science, coupled with the growing numbers of teachers attending special courses at the Addlestone Centre resulted in extensive curriculum changes in schools and colleges. A strong network of teachers was inspired by the numerous courses taught by Laban and Lisa Ullmann. Teachers with this knowledge of movement were sought as both physical education and dance staff for various educational settings. Teachers such as Russell, Tanner and Boorman have taken the work into different directions in England , the U.S.A. and Canada.* Further historical detail on creative dance is provided in Chapter One.

School programs and courses at the centres were well underway in the 60's and 70's to allow many teachers to share Carol's enthusiasm for this dance form. She remembers that *My enjoyment of this dance work grew out of the opportunity to use a high energy level; to make up some of my own dances; to respond to and use good classical music and modern music; to explore the exciting contrasts in the effort actions and the space icosahedron.* Teachers were attracted to the new dance form presented at the centres and holiday courses which Barb attended because she states, *They valued a) the importance of the expressive nature of movement, b) the use of dance for the child, c) the intention of movement based on Laban's sixteen themes, the dynamic effort analysis and compositional elements, d) the discovery-learning process to be used by the child. Creative dance as it appears to-day has evolved from Modern Educational Dance work in England in high schools and in colleges in the 1960's. The same things seem to be valued as justification for creative dance in the education of children.* Barb and Carol suggest that the Centaur program is based on similar beliefs about movement, children and learning and as such it is one-of-a-kind in the dance community.

Uniqueness

The Centaur Centre was established in the university setting as a dance research centre developing materials and resources for creative dance teachers. The setting and the nature of the work attracts a loyal following, not all of whom are local. Some children travel as much as three hours to participate in classes. My colleagues state, *Centaur Centre is unique, in that the children are mainly from advantaged homes with enriched learning environments. The university setting offers a sheltered status school for dance.* Parental attitudes are positive and support Barb and Carol in their work. Challenges persist, however, since the children have a wide range of abilities and interests, and a few are recognized as having physical and perceptual handicaps. Carol suggests that the atmosphere of creative dance classes at the centre is valid for the chlidren because of the *removal of fear and the growth of security in-order-to-dance in the safe, caring, failure-free environment.*

The individuality of the work in the centre was explained by my colleagues: *It is unique in that the structure and the form of the dance work is based on music. Our focus on imagery and action differ greatly from the focus on formal structure in the singing games, country and ethnic dances which constituted the total dance experience prior to the creative dance development. Creative dance can place children in risk-taking interpretations which stimulate originality. It can take them into work in the realm of true creativity. The creative dance work underway in the centre is child-centred and thus relevant to children. It is strongly motivated from the child's own experience. It is exciting for children.* Carol and Barb are realizing and appreciating the level of achievement reached by the seniors, the teenagers, who have been involved in creative dance for ten to twelve years. Their experience with the music, the action, the adventure of the dance has produced knowledgeable, innovative and talented students who continue to challenge themselves and their teachers in their creative dance work.

Laban analysis which forms the foundation of creative dance work, is uniquely interpreted in the Centaur Centre through the use of action families (Appendix F). Barb and Carol refer to them as: *a useful categorization to work from with the children. They are not a concrete set or specific stockpile of movements because a movement can have many connotations. They will be changed and developed with each idea to be danced. The families of action words must be viewed in this open way or else they will confine and limit dance work. Overlapping, clarification,* *expansion and deeper exploration of the action families in relation to creative dance themes is needed to expand the simple variety of action phrases used in our work.*

Barb and Carol are aware that in the teaching process a variety of roles is assumed by the children and teachers. Playing and dancing in different roles is unique and valued by all participants. My colleagues feel this *helps children to understand the role of dance, their own role as dancers, the role of the performer, and the role of others in the creative interpretation of the dance.* The teaching process has been considered by some to be synonymous with the dance form and Carol and Barb sense this as they state: *Children have the opportunity to find out about their own abilities and personal interpretations because of the teaching process. There is potential for change because the process allows children to translate the teacher's idea and imagery into their own interpretation. The results are often surprising as the children transpose and individualize their movements. Their interpretations of the dance are autographic* (Margolis, 1984). *Because of the nature of the teaching process, young children are allowed to dance as a group; they learn to focus eyes and bodies upon one centre of attention: the teacher, the story or the idea. The children are captured and held as a result. The teaching process guides and develops their natural actions and produces the children's delight in dancing.*

Reflecting on the unique nature of the Centaur Centre, one of my colleagues indicates, *Our cenrre is unique because the teachers are sensitive to children in that we can assume the viewpoint of children or put ourselves in the child's shoes and find the focus of affective importance to children. We consider creative dance as a "NOW" activity giving children an immediate sense of accomplishment and not something which has to be practised for performance when the child is considered to be the "right" age. Social situations and friendships are made and kept between* *children over the ten years. Opportunities are provided for parental education. Regular class parental sharings grow out of class activities and lead to family concert Sharings. The children's public performance is not set on a stage but in a safe, sheltered environment not open to the general public.*

Two valuable attitudes emerge from various newsletters, program notes and observations to support the statements above. Firstly, I became aware of staff members regularly expressing their valuing of the input of the children in the development of the dance and the performance. *Susan has an idea for that part of the dance. Let's listen and watch. Thank you, parents for sharing your children with us over the last term. The children have made a very special dance about* ____. In these statements they place importance on the collaboration with children in the development and ownership of the dance. Secondly, whenever a sharing or concert arises the children are considered to be *presenting a gift of their dance to mother, father, grandpa, grandma and "Bowzer the boxer."* The powerful attitude of giving is conveyed to both the children and their parents. The children's gift of dance to others is the culmination of their class work and their practices. It is a very personal offering to a sensitive audience.

Prompting Text: Children's and Parents' Voices

The formulation of the prompting text from my conversations with various small groups of children and parents stimulated Carol and Barb to dialogue about creative dance and to discuss their own beliefs. The children speak with clarity about what they think they do in creative dance and my colleagues gain a view of what is happening at the Centaur Centre from them. My colleagues regret that they do not have time to talk at length with the children and parents about the doing of the dance. Barb and Carol feel confident in their ability to reflect on the prompting statements from the different age groups since both have experience in teaching four to sixteen-year-olds.

Informally, after dance classes, I asked the children if they would stay long enough to talk with me about their dancing. At different times we gathered as small groups of three or four around my tape recorder in the hallway outside the dance studio. Some of the children feel that they own this hallway on Saturday mornings. They change their clothes along the wall; they read while waiting; they play with their toys; they colour and paint on the big roll of newsprint in the corner. It has been and is their own space and they fill it with their colour, energy, giggles and tears. They are comfortable on the hall floor, low and secure on the ground. I know some of the children for we have danced together in sharings and in the three year-old sessions. I have filmed, assisted and observed as they have moved on to the older classes. They meet me in the hall and are curious, excited and desire to know what I am doing and what I want from them. *What's up now?*

We are relatively comfortable together but I am concerned that words are the means of access to their understanding of what it is they do or think that they do in their dancing. Will they be able to bring to language and provide the word-text which will adequately describe their creative dance work? The dance-doing is observed in each of them and they are a rich moving-text. My challenge is to help them verbalize what it is they do in the dance class and make it possible for them to describe their personal experience of creative dance.

On other occasions I approach the dance studio seeking parents among scattered collections of the children's belongings. Normally they are catching up on a quiet half hour's reading, knitting or snoozing as they wait. Sometimes at opening session or at "Sharing" times there is a pot of hot water for coffee which gathers those waiting. There is never any lack of parents, grandparents or relatives milling about after the children have shifted into their class. At various times I invited one or two parents around my tape recorder on the hallway floor. During rehearsals for the Christmas or May Concert I was able to converse quietly with other parents at the back of the big studio as they waited for their children. The reality of the dance setting was immediate for all of us as we stopped to observe some of the work or were interupted by children freed from their practice. At times we arranged to meet again to carry on the conversation.

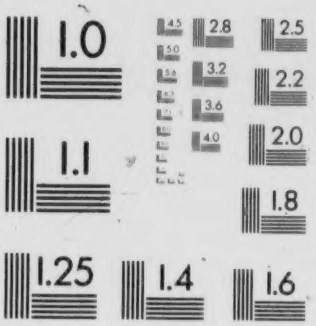
After transcribing my conversations with the children and with parents I formulated statements which were first read to Carol and Barb during our dialogue in the staff lounge. We met a second time in my office to consider the written statements which were provided for them ahead of time. What follows in this section is a combination of the voices of children, parents and my colleagues as our collegial dialogue was prompted by their statements about the meaning of creative dance. There are times when only the voices of children or parents are speaking but in both instances the prompting text will be further discussed by Barb, Carol and the researcher. Efforts are made to clarify the voices for the reader. First, our reflections centred on a cluster of ideas related to "Worthwhileness" of creative dance. The children and the parents bring forward their sense of the enjoyment and the physical presence in the doing of the dance and the importance of allowing feelings in the dance action. Second, is a group of ideas related to "Dancing and Creating" of their own dances when children and parents prompt our dialogue about the process and the making of the children's dances. Third, parents seek opportunities for their children to develop socially and creative dance work has meaning for them as children are with others, have concern for others, touch and perform consistently in small and large groupings. "Being Together" in the social situation is also viewed from Carol and Barb's perspective with the children. Fourth, parents perceived dance as contributing to the children's understanding of "Music". Fifth, "Performing" has meaning for parents, children, Barb and Carol as they plan and allow for joining in the dance as well as describe opportunities for watching the performance. The clusters of ideas above emanated from taped conversations with children and parents which were subsequently transcribed, formulated into statements and used as prompting text for the dialogue with my colleagues. All our voices are to be found in the reflections which follow.

Worthwhileness

The children are enthusiastic about their love of the action in the dancing. Their recollections of favourite dances are expressed in terms of the actions they did in the dance. Their personal preferences and personalities appear as they describe being caught up in the action.

- *The jumps are my favourite.*
- *Jumping and turning because I can't slow down. I hate slow dances and always lying on the floor.*
- *I always liked the white skirts and the rocking back and forth before you fly out. When we all did the rocking in 'The Petit Ballet'.*
- *It depends on the music. If the music is happy and joyful I like to run and jump a lot. If it is quiet or sad I'd probably stay on the floor and slowly rock.*

3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The older children enjoy remembering their early experience and recall a range of worthwhile things. The time taken to show their dance, the movement they used, and what they gigglingly remembered about ~~the humourous,~~ almost ridiculous fantasy which they were caught up in while dancing as small children. For them it is worthwhile to do creative dance because:

- *Creative dance means that you do what you feel to the music.*
- *Happy, sad, angry feelings are dance ideas.*
- *It is dancing about feelings and movements, about ideas and feelings.*
- *There is a basic move or pattern and we interpret that.*
- *We use props to help express our ideas in dance, like ribbons help with shapes and making lines.*
- *When we were younger we used shoes and pails and flower pots but now we use more and different props like skirts. hats, gloves and materials.*
- *I remember the mushrooms with the polka dot pants.*

The teenagers recognize that there is more than physical action to attract them to creative dance. Early creative dance experiences are valued because of what it allows them to do now. Their present ability is enriched because they appear to understand now what as young children they did not realize. They describe that feelings are allowed in this dance work and so it is worthwhile to engage in the doing and the feeling because:

- *It was important then for what we are doing now....It was towards what we do now.*
- *We learned our basic movements and now we can use them to improvise.*
- *When we were little we were not as aware of the movement as we were supposed to be.*

- *The little ones, they follow, they go all over, they don't really know what they are doing.*
- *The dances were shorter and now they are longer, more complex. You are not being a thing.*

Carol and Barb appreciate the children's perceptiveness in their ability to bring into words those aspects of their class work which impressed them. My colleagues are pleased that the children *recognize the expressive nature of their movement and it is personal for each of them. They are aware that there is something different about the way they dance and the way they feel about their creative dance classes.*

The joy of the dance is the only value expressed by some parents and that is sufficient reason to come and dance each week. Others indicate that the fun and enjoyment of dancing is one important thing among others that they and their children value. *They* [the children] *have fun .... They really enjoy dancing and they love to come and they love the staff.* My observations in this centre made me realize that the insistence of the children brought some parents but in other situations the urgencey of the parents predominated. Regardless, when they are involved in the dance together an infectious parent-child enjoyment of the doing appears as is most obvious in the class sharings.

The positive valuing of the parents influences the children and my teaching colleagues. As one parent indicated, *Our children think they are good at dancing and we encourage them.* Carol and Barb agree that *the parents are concerned and caring and share in the child's interest in the dance. Creative dance classes are important to the parents because they are important to the children.* Barb recognizes and appreciates that the parental attitudes free her from the unrealistic expectations and dreams so many parents have imposed upon their children and teachers. Both Barb and Carol value the sensitive expression of parents who reflect that *Ceative dance classes provide a permissive, positive atmosphere without pushing and shoving the children towards set goals ... This is the reason my daughter has no feelings of inadequacy. The children learn to cultivate an acceptance of themselves .... to gain confidence and a good feeling about themselves ... even at times to do as they want.*

Parents recognize a worthwhile openness in creative dance classes which allows the children to feel able to dance. The parents state, *Creative dance is free and if you make a mistake you can still dance. It's not like real dancing where you can't make mistakes....It's a change from the school atmosphere.* My colleague, Carol responds to the parents from her own parental situation as well as her teaching position as she states: *the parents sense and desire the openness of creative dance as a contrast to the formality of lines and common action performance required of children in other dance schools and even in their regular schools.*

Creative dance is not worthwhile for some children and parents. My two colleagues recognize a negative attitude to the work for they say, *It is not possible for everyone to like it all the time.* One parent expressed his concern following his experiences of sharings and concerts. *A lot of movements in creative dance are similar especially the skipping skills and various dance moves. But the variety of imaginative dance ideas used by the staff are great and include fairy princesses, dragons, medieval times etc.* Carol considers that this parent has yet to coordinate these observations and recognize that although the meaning behind the movement changes, the child's ability to physically interpret it develops gradually. She indicates that *Children and their parents may have preconceived ideas about creative dance and unrealistic expectations of immediate success.* Parents are sometimes not willing to wait for results, to observe the slow change in skill, attitude or social interaction. Children are influenced by their parents who may fail to see the values that they themselves see as wothwhile, enjoyable dance experiences. Other children may want a type of action patterning, even dress and shoes which creative dance does not offer. Some of their explanations are clear cut and some offer parents and teachers a perplexing conundrum as they sense that children may *not know what they were getting into....not see any concrete benefits from dance....go through a phase when there is a reluctance to dance...not want us to watch him dance.* Carol and Barb confer with parents when they sense such reactions in their children. They plan avoidance measures and suggest alternatives such as delaying observations and allowing the child to invite their participation. Finally Barb and Carol agree that *it is understandable that some children do not like dancing.*

The awareness of a growing bodily presence in the dancing children which carries over into other situations is found in the conversations with some parents and the staff. Creative dance classes require the making of a bodily statement and because there is no auditioning for Centaur classes, all types of movers are therefore in classes trying to become dancers! Barb and Carol have many stories of individuals with disabilities who loved to dance. They remember Susan, a ten-year-old who never stopped dancing despite a combined motor disability and perception problem. A new member in one of their classes has severely delayed motor development due to illness and the parent enthusiastically comments that *Classes in creative dance have helped my child to gain confidence in her ability to move, it has improved her flexibility, her arm movements and her ability to rise from the floor. Classes are a therapy for my daughter who has very limited skill and mobility.*

My colleagues are pleased and surprised at the parental knowledge about the body in dance. One parent says, *Creative dance teaches children not to be inhibited about* *their bodies.* Another suggests, *It allows my daughter to move her body and experimentally learn.* Learning of and through the body itself is viewed by some of the parents as the means whereby children learn about themselves and their world. The creative dance class provides a safe, fun environment for an alternative way of knowing. The ability of the parents to express their thoughts, desires and expectations about dance and their children's dancing partially stems from their ongoing involvement with dance sharings, staff orientation sessions and annual meetings. One of the aims of the Centaur Centre is the cultivation of a knowledgable parental support system which they can rely upon and which may carry over to influence the community and school dance education scene.

The range of worthwhile reasons for children's attendance in Centaur Centre shows the personal, practical, and social needs and aspirations of parents for themselves and for their children. Some parents consider the creative dance classes to be convenient. They are possibly close-to-home or near-by for some and fit into other arrangements for gymnastics or swim classes. Parents consider their own convenience as well their children's development. My colleague, Carol, is a parent and responds to the practical concerns as well as educational values which influence parents. She states, *Parents appreciate a well-run activity for their children which also gives them* [the children] *a feeling of participation.*

Dancing and Creating

The children describe their dancing in a variety of ways and remember dances by name from the repertoire that they have collected over the years. As stories have titles, so they also require titles for their dances. Barb and Carol have found that the children tend to find simple labels and to use concrete ideas to explain what it is that they prefer to dance to or what it is they recall from previous classes.

- *When we were younger it was pretend to be snowflakes, butterflies, dandelion fluffs, centipedes and different animals.*
- *Our dance idea was about sailors...about people.*
- *Ours was about 'going to work'.*
- *Ours was about a movie and monsters.*
- *Our dance now is about 'The Pied Piper' and you follow him and play hop scotch games and get locked up.*

They have memories of imaginary dance ideas, real-life situations, story heroes, heroines and adventures, favourite movement patterns in a dance and musioal accompaniment. For many children there are many different necessary ingredients. As in ten year-old Ann's words *Creative dance is not just dancing out a story like in ballet. It is dancing out the words of the story.* Young children at Centaur play with the action words to build patterns and continuously use them in the imaginative, story and fantasy context of their dances.

The juniors (nine to eleven years) explain their dancing and the sources of their motivation for creative dance in the following:

- *You make up your own dance to go with your idea or with many popular songs.*
- *We create our own dances to anything. It depends on the music.*
- *We dance to the music...to the idea in the music...Our idea is about staying together and shapes.*
- *It is based on a movement and you dance it in different forms.*
- *The stories in creative dance are different, like "The Martians" instead of "The Princess and the Pea" in ballet.*

Barb and Carol are pleased that some children actually understand the process they are going through when they do creative dance work. Carol finds satisfaction in that *the children recognize dance not just as "dance-a-movement" and action content but they are remembering the whole, the feeling and the idea which is what teachers want of their children.* Barb sees in their statements, a sign of maturity, exemplified in their dance work as well. Their dance begins to encompass an interpretation of more than things and objects. The depth of their understanding varies and, a small group of children in conversation with me, were able to springboard from one another's statements to describe the creating, doing and making of the dance.

> *You do what you want in creative dance.*
>
> • *You take a chain of movement and put it together after an idea which the teacher started.*
>
> • *It's not choreographed... It is doing "neat" dances with a story like "The Gatecrashers".*
>
> • *It is sort of acting and making shapes.*
>
> • *Sometimes it's a study we all have to do but there is usually a theme which can change.*
>
> • *It can be a study with a set pattern to warm up. We all do the same thing and there is no idea behind it.*
>
> • *We have to be more organized to go with the idea, with the kind of skip.*
>
> • *Creative dance is about remembering...*

The eleven to thirteen-year-olds have taken six to eight years of creative dance classes. Their conversations convey their confidence. They are aware of changes in themselves and in their work which result from their earlier experiences. Although they enjoy remembering, their statements here indicate that the immediate is valuable and the past is somewhat less important.

- *We are producing something now.*
- *We improvise on the pattern or steps which the teacher gives us.*
- *It changes as you get older. We put more of ourselves into it now.*
- *It is more like dancing now than when we were younger. We have more chances to give ideas and to bring and discuss ideas.*
- *The teacher helps us to make a dance out of what we bring... like music.*

My colleagues reflect on the statements of the more experienced teenagers who now have a broader movement vocabulary and a way of handling it that is different. They prefer to have their classes work with ideas and make finished dances. It appears from the children's statements that they do make and dance their dances. Carol and Barb believe that *this is possible and acceptable in creative dance more than in any other dance form.*

The parents attempt to explain the dancing accomplishments of children as they state, *They* [the children] *seem to develop co-ordination and dancing skill quite easily in this situation...Seemingly without specific training,the various moves and skills come. It is very subtle. The structure seems to come from within themselves, the children. Creative dance is not totally unstructured and yet it is not formal training with common actions for all. It does not require everyone to do precisely the same thing at the same time ...' It is not unstructured with no guidance and no assistance as in pure free play.* My colleagues refuse to call their creative dance work "unstructured" in the manner referred to by the parents. They believe that *the parents see our 'open', structuring of creative dance as child-like or something the children can handle and as such it is part of themselves rather than something* *imposed.* The skill development is an enigma as well as a satisfaction for parents. The contrasts of structure and lack of structure, of freedom and yet skill development, of formal and informal procedures are not fully comprehended by the observing parents.

There is a mystery about the creative dance happening with children. Uncertainties exist alongside solid realities for the parents and their children. One parent recognizes that creative dance *does allow more to come from the child than is imposed upon the child.* Another states, *The movement is more free and less structured than other dance classes.* The parents do perceive that creative dance is child-like and belongs to the children. Their ability to see the teachers' structure of the experience is limited however, so they prefer to call it unstructured. Their sense of the children's freedom is clear and so they express the free movement of creative dance rather than the focused tasks and studies.

My colleagues, Carol and Barb are clear about the nature of the structure they place on the visible freedom recognized by children and parents. They state, *The structure needed in creative dance classes comes from the focus the teacher places on particular movement vocabulary which is logical to the dance idea. The movement exploration is contextualized. Endless experimentation is avoided when the exploration of a movement idea and vocabulary has a dance application focus. Opportunity and time are needed in shaping and working up the dance idea. The movement idea, the imagery and the music set a process of selection in which the children come to understand the intent of the experience.* To my colleagues, the planning, accommodating, flexible interpretation of chosen dance ideas and lesson foci is a cooperative, collaborative and dialogical development process. Carol gives an example of focus for teachers with young children who *generally plan dances* *around whole body actions and clear movement concept opposites while structuring the whole on imagery, rhyme or story. Some focus on body parts will be involved but the natural, whole body actions patterns will dominate their responses. Planning in-process considerations and adaptations is required in order that the teacher accommodate the variety of learning modes which the children use. I plan what and where the lesson culmination will be and I choose where to break the content and where to add the music.* The multitude of decisions on the part of the teachers in this process indicates the structuring of possibilities for the children's interpretations in the making of the dance.

Unstructured, free exploration is shunned by my colleagues who are involved in dance education and have a strong sense of their responsibility as professional teachers to assist children in their learning. To plan and structure children's creative dance, my colleagues suggest that teachers need *an in-depth knowledge of movement and an understanding of what it is about dance which they want children to experience. As they plan and reflect upon the changes in movement required to meet the abilities and the experience of the class of children they also select ways in which to achieve it.* The "do-what-you-like" school of thought is unfocused, so broadly unfettered and open to interpretation as to be invalid and unfitting for my colleagues' work in creative dance. It would have little meaning for the children and it would not require that a trained professional teacher be involved in it. Barb and Carol believe that *Completely open tasks given to children are very hard to interpret. Similarly, "pure" improvization (put the music on and let the children move) is very difficult and demands a high level of skill on the children's part. As children gain dance experience more openness and exploration is needed but at all ages there must be some focus to the tasks given which allow children to work easily within them and yet still bring their own experience to the tasks. Teachers* *may plan and use open framework tasks yet fail to recognize that they have closed expectations regarding the responses they see. Children cleverly 'read' a teacher to know what she wants and they willingly copy for her.*

The making of the children's dance necessitiates an "on-the-floor-dialogue" between the teacher and the children. My colleagues state, *Opening the decision-making in order to develop a dance between teacher and children results in a feeling of 'our dance' and not 'the teacher's dance'.* Both engage in a critical analysis of suitable ideas for the dance. Teachers communicate to the children that their contributions are valued. *Let's try Sue's suggestion.* There is a dance movement dialogue underway in the coming and going of the children and in the movement of groups into observational attitudes for dialogical analysis about the observed action. My colleagues suggest, *Creative dance evolves because movement and discussion take place consecutively as the work progresses. Decisions can then be made or avoided in the immediacy of the dance-in-progress.* A verbal dialogue, relating to the physical action, results in a diversity of perspectives and influences upon the children. My colleagues believe, *The teaching process used in creative dance makes it a better way to come to dance. The child is helped to discover: 'what the movement means to me', 'what the creative dance form can do for me', 'how I can use creative dance'. The teacher is concerned for the growth and natural development of the children; she plans continuous involvement in the dance; she supports children with positive feedback and thus nurtures the understanding children can have in what-it-is-they-do.* More dance answers may come from various directions as creative dance teachers allow children to dance it, view it, describe it, and dance it again. *The creativity of the teacher is vital in deciding this teaching process.*

In summary, the children and the teachers make creative dances. Barb and Carol believe creative dances result*when imagery catches the class interest; when children are prepared to take a risk; when children and teachers realize "that was worth doing"; when they are able to say "that was a good idea" or "that was terrible"; when they are prepared to go at it again to develop or repair the dance; when the teacher is secure enough to be able to share failure with the children and be open to their responses.*

Being Together

The children at this centre usually begin their dance experience by dancing with someone, usually a parent. They recall these early experiences when holding on to someone, swinging, pulling, pushing and touching were all acceptable activities in the dance session. *At first we used to play around with mother making shapes and we would go under....I remember sitting on mom's back and dancing with her....It's really about staying together and shapes.* In these parent and three-year-old sessions the children meet other adults and teachers who swing, hide, and touch them in the play-of-the-dance. Both colleagues value this dance-play and build upon it in the regular class sharings where touch provides a natural form of involvement and communication together in the dance. Barb is excited about the freedom and the potential she sees in the children's work. *Our children have grown to accept their bodies as instruments of expression. They are able to go to others, to complement others and not to feel inhibited or to mind the closeness and touching in the dance. They are able to touch without getting weird feelings. It is a beautiful experience and prepares them to understand and appreciate the whole area of contact improvization which is such a strong part of modern dance to-day.*

Group dancing in its multitudinous variations is well employed at the Centaur Centre to stimulate development in children whose abilities vary and to avoid drawing attention to inability. Early social experiences, maturity and the interest arousal level of children are significant differences observable to sensitive teachers. Colleagues. Carol and Barb, observe unevenness of experience and development among the children dancing and their group teaching procedures allow them to consider the varied abilities. Carol believes the teacher initially socializes with the group as she pulls them to her, spreads them about, leads, follows, and generally orchestrates the whole group in the dance. She states, *young children can be well taught to use the dance space and to experience group dance with the teacher.* Carol believes that the variety of group experiences and the fact that she and the student assistants assume a parental interaction role with the children helps them to adjust and *by beginning dance at four, children have less trouble separating from parents.* There is little separation of individuals from the group except for brief demonstrations by children illustrating their ideas for others. A gradual process of grouping and regrouping the children appears to work so as to involve all of them in dancing. Dancing with others communicates meaning deeply to children at an early age and from my observations of such partnerships and groupings, the children are seen to be teaching one another.

Because the teachers and assistants are part of the group dance action in Centaur classes, they never occupy the same floor space for any length of time. The class front is identified only by the position of the record player. My colleague and assistants follow, lead, dance with, dance beside, and at times become a part of the children's action-dance as the "big balloon"..."the giant toadstool"..." the bad elf"... "the fairy godmother"... "the witch"... The possibility of copying and imitation is present, but my colleagues recognize it as a natural part of the development of the dance in young children. *Imitation is a part of creative dance work as young children spontaneously yet imprecisely copy teachers and peers. Older children may appreciate another's idea and seek precise imitation. This is desirable and possible with older experienced children.* The acceptance of lack of precision, the avoidance of the endless practice for precision until such time as they are able to choose to perfect their dance actions, permeates collegial beliefs at Centaur.

Parents value the social interactions in the creative dance classes as a means of reaching out to new experiences and friends. *My child gets to know different children from the ones at her school.* Being with others may also mean beginning children follow in the footsteps of a sister, brother or friend who provide a sense of security in initial dance classes. Some children may have attended a sharing session or concert with the family or their friend. Others, not knowing the place and facing unknown happenings and people, may be disconcerted and fearful. At the time when I spoke with the children, new members had recently joined, and they express their concern for their uncertainty. The children said, *We started at four years of age, at the bottom, and worked up so it would be difficult for new kids....If they didn't know how to move, it would be hard. If they had some ballet or jazz it would be O.K.* The children recognize the difficulties newcomers experience and are caring and accepting of them into their groups and try to help them, according to my colleagues. Carol and Barb are continuously concerned and aware of the influence of children upon other children and upon their friends. During my observations of classes the grouping and regrouping of the children was used to bring together and separate children in many situations. Both staff were heard at times to ask children to work or not to work with others in order to change the dance. The social desires of parents or children meets up with the needs of the dance idea and the relationship tasks set by staff for the various ages and experience levels of their children.

Sharing situations create excitement as they share their dances in-house fashion with older or younger classes. Centaur children have their class-dance woven into the theme and story of the Christmas Concert performance and this as well as the opportunity to join in a mass dance choir at such an event, is high adventure into performance. These carefully planned dance experiences with the other children are fruitful moments of tension and are treasured by the children who, together with their parents, paint and decorate the performance site.

My colleagues are in-with-the-children in a very real sense in the Centaur classes. I observed them sharing a shape, hiding escaping elves, cradling a listener, playing a finger rhythm on knees, filling the empty space left by an absent partner, joining as a full participant in the dance of the older teenagers. When to be in-with the children in an active adult dance manner or when to tone-down adult energy in sensitivity to the children's needs remains a personal call and constant evaluation of the dance-in-progress. The age and experience of the children give vital clues to the teacher for the type of involvement that is needed. My colleague enters the dance exploration with the smaller children to encourage larger actions or greater spatial response, to expand the pathway, to give simple action ideas for the imperfect, child-like imitations. In the midst of the dance, dancing with them, sitting beside or surrounded by and holding them, passing, touching, leaving them and returning close to the children my colleagues and their assistants are genuinely with the children. They leave a group and move away to allow the children to choose, to plan, to organize their dance. They return to question and give alternatives for the children's consideration. Being with the children at the Centaur Centre means joining in, being available to listen to ideas, being thoughtful about the possibilities for the dance as well as being energetic in the display of movement potential for the dance.

Being with children may establish a mutuality of endeavour, a combination of intentions and a pluralism of ideas to be attempted. Recognition and acceptance of all participants in the event will be a basic concern so that everyone has an opportunity to grow, to see a new perspective on that dance idea, to give, to watch and to choose actions and patterns which have the children's stamp upon them. Barb and Carol indicate that *Acceptance of children's ideas in creative dance must be seen in the context of the idea being studied. The teacher encourages openness and allows variations without negating novel and different responses which are focused on the context of the dance idea and the lesson context. The lesson framework allows individual interpretation of movement ideas and it is therefore very difficult for the child to make mistakes in creative dance. Childrens' ideas need to be recognized by the teacher.*

Being with the children may cause teachers uncertainty and indecision because among many children there are many ideas. In their efforts to encourage the giving of ideas for the dance and in trying not to restrict the childrens' creative dance experience, teachers expose themselves to the possibility of too much, from too many, too soon. Barb and Carol caution that *They can easily panic when all the ideas from the children are placed before them verbally or in movement. As a result teachers may force selections and decisions in order to end their uncertainty and frustration. In doing so, they close off the exploration process.* They may save themselves from disappointment by focusing upon the dance product and working-at-the-dance rather than being-with-children in their perhaps messy exploration of the dance ideas to be used. Finding the balance in the exploration of movement ideas and the choosing of certain ideas to practise has much to do with the teachers' experience and the children's willingness to practise and to risk new investigations of the dance idea.

Barb and Carol love to dance themselves and recognize that one of the ways to share that joy with the children is to enter the dance, to do the children's dance and also to demonstrate possible movements. They value the creative dance form because they enter into it; they develop as teachers as the children develop as dancers. Being-in-with children who are giving and choosing dance ideas causes my colleagues to say, *we grow with them. Teachers need an understanding of children and experience with children to be able to use the ideas children give and to be able to choose from a variety of materials and methodologies how best to guide a class of children.*

Music

As you arrive in the hallway of the Centaur Centre you are forcibly struck by the beautiful music emanating from the dance studio. As I indicated in the "Starting Points," the range of recorded music available in the classes and the excellence of the sound system convey to everyone the importance of music in the classes. To some parents, Centaur classes are inextricably tied to the music as one explains that *Creative dance gives my child the opportunity to learn to listen to good music; to move and interpret what the music is saying as well as to develop co-ordination and the ability to participate with others.* As I spoke with parents in the hallway we could hear the strains of classical, folk and film score music. Parents indicate, *It is a nice way to aquaint them* (the children) *with good music. My daughter certainly appreciates music more...she is a little more sure of herself and aware of the music.* One of the new parents at the centre says, *Creative dance is instructors who use* *music to get children to interpret it in order to do a particular dance. That was unique and unexpected for me.*

Through our dialogue on the children's and parent's prompting text, one colleage was able to express her concern for the melding of dance and music, while the other colleague came to realize the way in which the dance was becoming dominated by the musical composition. Both agree that at present the children at Centaur are "music dependent" in their creative dance work. They seriously reflect upon the place of alternative stimuli or even none at all. My colleagues recall that *Creative dance classes may also use percussion instruments for accompaniment and children should at times dance to no musical sound at all. Nevertheless children do respond to the music they hear and sometimes suggest pieces of music to be tried in classes. They are very aware of the power of the music over their actions.* The parents do not complain about the constant use of music. They desire that their children *develop some sense and knowledge of music, some notion of rhythm in order to express themselves to music, and to use some of their own feelings about the music as well as certain themes introduced by the staff.* One parent expressed the thought that it was the music that freed the child to do creative dance. *There is guidance as to how they move but it really comes from themselves and how they choose to interpret the music. The older children are free to choose different types of music to interpret.*

Carol and Barb's love of music is clear in their work and infectious to all participants at the Centaur Centre. In our discussion, both staff indicate they spend many hours each week searching for suitable recordings and listening to potential dance music. Carol prefers to use the records themselves, while Barb uses more taped music. Movie and musical show themes, light classical music, Mozart, Bach, Donaldson, Gagnon, Raffi, O'Hara, children's folk and ethnic music, Listen and Move and

Electronic Sounds offer an endless variety of music. The centre's own record collection is extensive and my colleagues make use of the university and public library collections as well. The older children and some parents offer new and personal music choices to the staff, at various times. Although my two colleagues assert that a variety of sound stimuli may support or initiate the imagery idea for the dance, it is clear from my class observations that music plays a major role.

Carol and Barb desire the realization of the dance art in and of itself so they stress that *it is important to start creative dance from the movement itself and to let it decide the music or sound to accompany it. Children need to have the experience of making their own movement and then adding their own music or choice of recorded music. Percussion instruments, voices and body sounds can also be used to make rhythmical patterns and accompaniment for dances.* Carol has continued the centre's connection with the Orff music teachers which was established by the previous director and she participates in their workshops in music and movement. Rhyming, phrasing, and musical patterns are clearly integrated in these programs. I was unable to observe much use of different stimuli or the use of Orff percussion instruments in the dance at the Centaur Centre. The possible benefits of combining Orff music ideas and creative dance is worth further study.

The analogy of choir work and the place of singing in the lives of children came to the fore frequently in our collegial dialogue about the group-in-dance performance. The joy and the thrill of performance in dancing or singing appeals to many children and my colleagues suggest a comparison. *The delight and joy children have in creative dance is comparable in many ways to choir work. There is freedom which allows the physical outlet and the sheer exhilaration of moving. There is development of natural movement enthusiasms and control of new actions. There is repetition of* *rhythmical patterns. There is continuous kinaesthetic feedback as seen in the 'spinning child' or the 'jumping child." There is love of story and imagery interpreted in movement. Choreography by the children can and does develop like choir work. They develop an absolute knowledge of the movement they do and hold onto their 'part' even against others who are moving to a different rhythm. There is a meta-cognitive understanding of, and confidence in, continuing to move in their own pattern of acitons. There is also a group togetherness in dancing which is thrilling to the children.* The place of group dancing and its important role in creative dance work has been discussed previously and its comparison to musical endeavours is emphasized here by Carol and Barb.

Although Barb and Carol suggest, *some children will cue in visually to actions and the sound will be secondary,* their search for music is an ongoing essential part of their teaching at the Centaur Centre. They have established criteria for the selection and collection of musical accompaniment for their children's creative dance classes:

i) Music is chosen to benefit the children and their movement development. *It must have clear qualities. It must have perfect mood or appropriateness for understanding a specific movement quality and its many intensities so that no matter how the child learns best, she will be able to understand and respond to the sound or the rhythmic pattern in order to find movements.*

ii) Music is chosen for *its suitability for a movement study on a certain action and its variations.* The basic movement contrasts in Laban analysis and the action families are much used by the centre staff: *In our centre the music is chosen first; the teacher visualizes the action content and then plans further imagery onto those actions.*

iii) Music is chosen to benefit the development of the imagery. *The teacher visualizes the imagery in the music and then plans the actions to suit the music and imagery.*

iv) Music may be *over-used and the auditory stimuli requires relief at times with no sound, no visual or no tactile stimuli. The use of music all the time imposes a limitation on the actions possible. The deeper experience of movement is inhibited by the structure of the music chosen.*

v) Music variety will benefit and reach out to different children. *One teacher's selections and personal musical preferences may allow for proficient movement study within a certain range. Care is needed so as not to confine the movement exploration to one musical preference.*

vi) Music is chosen for its *structure which can allow the children to choreograph their actions into a whole dance. In any dance form, the teacher will choose music which has potential for a whole dance development, or music which allows for exploration of a particular movement idea.*

As a result of our dialogue concerning dance and music my colleagues are able to verbalize their concern for the dominating place of music and the accompanying delights and hazards they create for themselves and the children when they teach so closely to the music. They value a broader motivational base to support their creative dance work as well as integration of the other arts. Barb and Carol indicate, *It is fun, as well as essential to use a variety of stimuli so that all learning modalities are considered. It is important to support the child's movement in creative dance with various other arts. This is essential to the growth of creative dance. It is vital if the children are to be able to act as good spectators and appreciate the dance theatre performances of to-day.*

Performing

The Centaur Centre hallway bustles with activity. Large sized shoes and boots stand empty along the wall space with the usual pile of children's clothing. It's "Sharing" time and mothers and dads arrive or perhaps grandma, grandpa, aunt, uncle, neighbour or friend, accompany the young dancers into a regular Saturday or Wednesday classes. This "happening" occurs once or twice each term and causes classes to overlap and changing becomes more frenzied as hall space grows more crowded. Excitement runs high and there may be treats to be enjoyed after the dancing.

My colleagues believe *all dance, creative dance included, culminates in dance performance*. They plan two different opportunities for the children to show their class dances and to give a sense of completion to the term. Barb and Carol explain that *sharings are held in each class or combination of classes and the concerts are a culmination of the fall and the spring classes. All classes and children take part in these performance opportunities.* Barb and Carol inform me these events are evolving different formats as the children grow and the centre increases in size.

The sharings at the Centaur Centre begin in the first term and are believed to act as a personal development and confidence builder for the children. Sharings provide the vehicle for the children to develop more caring and clarity in their dance action and a sensitivity to the demands of others who may be affected by their dance. Barb and Carol follow a tradition for the children's sharings which emphasizes *a secure, private, family style sharing-performance. Sharings make the children feel that their work in creative dance is valued and accepted because mother and dad join in the dancing. Children gain confirmation of themselves and enjoy a feeling of power as* *they teach their parents the dance in an enjoyable setting*. Such sharings may also help them to recognize that others may or may not appreciate their dance in the same way as they do.

The junior children support their teachers' statements and indicate their feelings about the sharing performances they have experienced at Centaur:

- *It gives the parents an idea of what their kid is really doing every Wednesday evening.*
- *It is showing off to my friend and being appreciated by someone else.*
- *You get to teach them* (parents) *some of the dances ... it's fun to teach.*
- *It's fun to see your parents in stocking feet.*
- *When you were small the parents knew you were really trying but now we are really dancing. At first the parents aren't really seeing anything , and can only say, 'Isn't she cute' but between seven and eight years they see a great change and a real performance.*

My colleagues and the children sense that performance is a means of educating the audience and parents as to what they do in creative dance classes. There is the chance to observe but parents also hear the language of the dance as the dances are explained and descriptions of their preparations are provided.

The parents themselves indicate a range of feelings concerning their participation in the sharings. They desire to supporting their children by their presence but are ambivalent as they state that the event is a "neat" experience, a "special" and in some cases a "fearful" situation for them. *Sharings can be a little threatening to us as parents. At first I didn't want to get up and jump around with a lot of kids but seeing everyone up....It was a neat experience. Sometimes I feel like a big elephant* *up there but that's o.k.* During my observations there was evidence of initial avoidance of dancing in with the children. Mother pushed father forward and vice versa or an older or younger child was sent onto the floor for the dance. *It's hard for me to be creative. It makes me think that I can't hear in the music the type of dance which the staff hear and I don't have the experience in the developmental process that the children have.* Hesitancy, uncertainty and inadequacy must be overcome and personal feelings set aside for the sake of the children dancing. By joining the dance, parents perhaps better understand the accomplishment of the children and the staff in the creative dance development.

Many parents express their appreciation of the opportunity to sit on the cold floor surrounding the class and teacher. They enjoy being danced to and talked to about the dance happenings and then to be invited, or coaxed into dancing with their children. Even their playful reluctance becomes a part of the dance-play and something valued. They express their enjoyment of the sharings.

- *The feeling of togetherness....sharings are a time of interaction which I am able to do.*
- *They are special. I enjoy them and I feel the children enjoy them too. The pleasure comes partly through my child and partly through the activity itself.*
- *It is just as good an experience for parents as it is for children and probably less work for the staff than the concerts.*

Sharings allow my colleagues to plan a valuable role change for children and parents. To do this Barb and Carol guide the sessions so that *the child becomes the teacher of the parent ...which is a powerful and enjoyable motivation.* The parents share the valuing of the role change and state, *It is important to the children to teach their parents a few steps ... They like getting us up to do what they are doing.* One of the junior children views a sharing as a challenge for her parent. *It's fun, it's a test to see if mom can really do what I'm doing.*

Carol suggests comparisons between children's dance development and their language. *Dance sharings parallel the development of speech, in that children's first efforts are immediate and personal in sharing with* someone. *As competency and skill grow, there is a distancing from parents in the children's dance concert performance just as writing instead of speaking is a distancing.* The language setting and the dance setting differ greatly but communication in words or movements must cope with the intervening space and distance to achieve the intimacy of speech and the expression of feelings.

Parent-child relationships are changing in the classes with teenagers. Barb indicates that there is a growing realization among them that their parents have more of an understanding of dance as a performing art. Parents now want and need a distancing from the dance action. The sharing, the dancing-in-with teenagers and struggling with complex movements is now set aside. The parental audience views the students' dances and appreciates them from the spectator's position. My colleagues indicate that *older children now wish to express what they have to say in their dances-without the physical interference of the parent but with the visual appreciation of an audience of active spectators. Older children are possibly now in a position to assume a teaching role with a small group of parents, to teach them something new.*

The teenagers sense their parents' struggle and desire a change in the procedure of sharings.

• Parents can get the feeling of the music but if they get up and dance they don't get the feeling. They are slower and not as active. They don't catch on.

• We run and they walk and they don't jump much. They can get a small piece o.k. but if it's a group piece we have made up ourselves, then they can't copy it.

• You've practised and made it perfect so they can sit and watch it.

Barb and Carol's experience indicates that most classes appreciate the balance of showing their dances and the sharing in the performance with the parents. *Sharings provide the children with a non-threatening, safe, appreciative, family audience to help them to grow into performance. When children trust the teacher and realize that sharing is a positive thing they benefit from the sharing opportunities given to them in classes and from occasional parental involvement in a class. The chance to risk and test their security in a safe sharing can instill confidence in the child.*

Parents consider the concert situation to be another valued and unique event.

• The Concerts provide a different type of experience from the Sharings.

• The concerts give everyone a feeling of doing something grand

•All of the children get to participate and I like to see that they are unafraid to perform. The children dance in a group and not as individuals so they are not shy. It's a good atmosphere and the children are freer in the group dance.

• The children are very unselfconscious [uninhibited] about doing what I think is good. They are having fun and it really shows.

- *They are always doing something in this concert setting. It is astounding how it comes together so nicely without hours of rehearsal. You question the value of those programs which spend so much time in class rehearsal.*

- *Initially you watch the children bounce around and wonder if they are learning anything, are they doing anything worthwhile?..Some of the older dancers are quite good. That reassures me.*

- *I am impressed with what they learn in only one class weekly...The staff are so supportive and encouraging that it is amazing how much they get across to the kids.*

Carol and Barb sense that both performance opportunities at Centaur help the parents to understand and this in turn assists them in teaching. *By participating in the sharings and watching the dance in the concerts, the parents learn to articulate their concerns and the pleasure they find in the creative dance work at the Centaur Centre. They learn to trust the staff more. They also begin to allow their children to work through their own expectations and not theirs* [the parents]. *The parents learn to wait.*

The chances for performance at Centaur are considered to be important elements of the whole creative dance process and the enthusiasm of the children for these special events is apparent in their conversations. They enjoy the story theme threading together all of the class dances. This has been the format established by the former director and now developed by my colleagues. The concerts may be likened to the British stage pantomime which calls upon an active audience participation . The children's voices capture their love of this annual event.

- *It is a showing of what I have done this year and why I come to class.*
- *Any concerts were my favourite. Each one is different.*
- *'The Petite Ballet' with the animal dances were fun.*
- *'Fame' or the spring concerts are the best.*
- *You have to have the 'Chorale' at Christmas. It's a tradition and we wanted it. Without it the concert would be like a peanut butter and jam sandwich without the peanut butter.*

Barb and Carol know that the children as well as the parents have expectations about what is to happen in concert performances and that together they have established certain traditions. The children's dances are their gifts to their parents in the Christmas Concert and everyone performs and gives in their own way. Barb and Carol are reassured and agree with the parent who enthusiastically states, *The concert is a source of great excitement for the children, of great interest to the parents, and a great deal of work for the staff.*

My observations of the concerts at the Centaur Centre bring to the fore the interaction between the classes in the performance and the cross-aged participation of the children. Several classes may be involved in the same dance while other classes watch in a way that is not possible regularly. This is motivation for children and parents sense the importance when they state, *Seeing the older children perform gives the younger ones something to go on.* Barb and Carol are proud of the concert tradition which gives the younger children an opportunity to see the 'big kids' dance and thus to know what the future may hold for them. It also provides the older children with a chance to remember and recall their own earlier experiences.

The parents now appreciate the fact that recent plans split the classes into two different concert performances. In this way additional performance time is provided for each class and overcrowding of the parental audience is avoided. The new plan permits the older students to help with the younger children's performance rather than perform for them. Perhaps the parents like this better because they are not called upon to help with the young children in the same way as in the one concert presentation?

The performance pressures placed on my colleagues for concerts and for sharings appear to be very different. Carol and Barb decide that *there is an intimacy in the sharings when the parents are right in with you and you are able to read their immediate reactions and inhibitions. You often have to talk to them individually as well as in a group - all in the immediacy of the dancing children. In some ways this makes sharings the hardest to do. Concerts are entirely different. The audience is the family but it is distanced from the children and both staff and parents stand back from the action and watch.*

The parents are astute observers of some of the performance happenings. They voice their understanding of the involvement of all of the children, the seeming lack of undue stress in the event, the uniqueness of the concerts and recognition of the importance of group dance performance. Some express appreciation also for the creativity shown in the use of *a simple piece of material or costume and the way it can change the feeling and effect upon the children.* Others value the child's *chance to perform for parents and to show off what they can do.* There are also a few parents who are relieved to be outside observing and my colleagues sense that they are *impressed by a more structured event which frees them from uncomfortable participation and yet does not totally remove them from the action...The concert is* *something the whole family can come to and enjoy...there is not so much nervousness.*

In summary, Carol and Barb see the perspective provided by the concerts as valuable for themselves, the parents and the children. They state the following:

- *Concerts can give the parents more understanding of creative dance and what it is that the children go on to develop in their classes.*

- *Concerts also give the teachers a chance to allow the older, more experienced students more choice of content for their performance for an audience.*

- *The older classes are at the stage now where they pressure for more outside performances.*

They reflect upon how the growth in size and numbers of classes and the evolution of the work at the Centaur Centre is affecting children's performance. They are concerned for what may be lost or gained in the new plan of dual concerts and the loss of the range of ages dancing together. My colleagues are questioning the place of public performance and considering possible alternatives for the older students and for the very young and the novice dancers in their classes. *Sharings can be threatening to young children and inexperienced children of any age. Sharings and concerts stress the dance art product and may place pressures or restrictions upon the children's creative work. We do apply more pressure on the children for concert performances.* Carol and Barb are conscious of an essential balance between class activity and performance in order to control the pressures on the children and on themselves.

My colleagues believe that *some children, teachers and parents may desire public performance where the demands and pressures upon children differ greatly from* *those presently in place.* Barb indicates that the senior classes performing in the spring concert have more choice in their performance and as a result they pressure themselves and desire this type of challenge. Some of the questions facing my colleagues pertain to the performance aspect of their work. *Do children want and need to perform more as artists? At what age? Is the centre ready to support a performance group? Parents and teachers must discuss and assess the reasons for a performance group and the ways of safely developing it in this centre.* There are important considerations about what type of audience would be suitable for the children's performance, when they might perform and what opportunities are available in the community.

Sharings and concert performances are times of appreciation which may serve to replace the awards, trophies and certificates which are so much a part of other skills programs for children. A number of the Centaur children have danced for ten years or more without tangible reward. Photographs, slides, videotapes are treasured, copied and circulated by families to reinforce interest and to give recognition to the children and their creative dance work. The visual records of performances are valued also for new parent orientation sessions and for social events in the centre. The T.V.studio is periodically used to tape some of the children's dances and the children understand that these videos are available to the staff and the university students who are studying dance. Both teachers and children gain recognition and appreciation for their work in the development of the video library of resources at the university.

My colleagues view sharings and concerts as another way for children to watch and to observe others dancing. Barb indicates, *While the children are watching dance, we should help them to question how such movement was done, what happens to it,* *the sequence, the group and the whole dance.* Such opportunities are valued and begun in regular classes as Carol and Barb consistently allow children and groups to demonstrate their ideas for one another. Any performance is an important teaching opportunity for my colleagues who sense that teaching through observation assists children with their own dance performance and also helps them to develop as dance spectators and critics. Several stages in educating children to become creative dance spectators may be encouraged by teachers who use performance to help children *to appreciate the fascination of a particular movement which they may see; to recognize the movement as one of their own; to think of and appreciate the dance as a whole.* It is through such experiences, they feel, that the child *begins to know her own body and can begin to understand what is happening in the bodies of others.*

Toward Personal Credo: Carol and Barb

My "Starting Points" at the Centaur Centre described the children's dance class, the organization of all classes, my beginning dialogue with colleagues and the uniqueness of the Centaur Centre. My observations of Saturday and Wednesday classes and the conversations with the children and the parents continued through the autumn term and are incorporated into the previous section on the "Prompting Text". In that section the participants prompt my colleagues to discuss the worthwhileness, the dancing and creating, being together, the music and the performance of creative dance. During the following winter, Carol and Barb arranged uninterrupted time for our collegial dialogue. Initially I conversed with them individually. After transcribing the taped dialogue in Round One, I formulated the first belief statements which became the verbal prompting text for our next dialogue. My colleagues' responses in the second round of discussion were completed that spring. By summer I had begun discussion of the written statements of belief which I had provided to each colleague separately. Because of their satisfaction with my written interpretive statements of their beliefs, they agreed to share with each other. The possibility of a collegially agreed upon statement of values for Centaur creative dance work became our mutual endeavour. Trust and collegial concern for their work and for their children seemed to grow and helped us to critically examine creative dance. They expressed pleasure in their ability to verbalize about the work with children and they found that the research dialogue-statement process illuminated areas of the work which are of mutal concern and require future action on their part.

We eliminated a great deal of repetition in the collegial sharing of perspectives and we made no effort initially to categorize belief statements but our discussions and my reflection on their statements revealed clusters of beliefs and values. Where their ideas extended the concerns of the children and parents, my colleagues' voices have been added to the discussion in the "Prompting Text". This present section moves towards my colleagues' beliefs about "Teacher's Dance World". They hold strong beliefs about: movement analysis, the arts and dance as another way of knowing, the breadth of perspective needed in creative dance and possible desirable horizons of participation emanating from the work Carol and Barb state their beliefs about the value in creative dance of choices, time, waiting, and trust. These are discussed in "Dance: Time and Trust". Their understanding of "Dance As Transformation" formulates the personal growth and change in their work as well as their experience of change and development in the creative dance capabilities of their children. "Summary Reflections" explain my colleagues' beliefs about children's dance scribbles, the creativity of children and the importance of roots, values and collaboration in the creative dance.

Teacher's Dance World

My colleagues recognize the universal applicability of the Laban analysis, vocabulary and movement terminology. It is much in evidence in their creative dance teaching and in their discussion of dance and movement generally. *Movement analysis is an open framework which forms the basis of creative dance and may be applied in any dance mode: dramatic, lyrical, comic, classical, abstract. Each mode may be experienced creatively by using the Laban analysis and by taking particular variations of qualitative emphasis from the spatial, temporal or dynamic elements. Each dance form or genre including classical ballet, creative dance, modern dance, jazz, tap, or ethnic may be variously interpreted in a lyrical, dramatic or comic mode. Each style in a dance form has a particular movement vocabulary, a limited list of steps or movements to master which differentiates it from creative dance. At the Centaur Centre there is an attempt to have a balance of dance styles used but interpreted within the creative dance form, leaning towards modern dance.* One parent grasps the significance of this when she states, *Creative dance classes are a really good background for later if my daughter wishes to go into other dance forms.*

Barb and Carol recognize their personal preferences and the preferences of their children. *Children will favour one dance mode. They find their particular personality, movement characteristics and qualities make one mode easier, more attractive for them to do. Creative dance classes should offer a variety of styles so that over time the children experience the flavour of each dance style in order to understand what elements of movement create that style. Unfortunately, dancers trained in only one form of dance find it very hard to change, and teachers also find it difficult to* *change their accepted teaching process. Because of this the dance forms remain separated.*

My colleagues believe that the layers of experience gained by the child in creative dance *represent an integration of the understandings of movement analysis, dance styles and the process of choosing and selecting action patterns and results, at any one moment, in a very personally preferred interpretation of the dance or movement.* The development of that integration and personal statement is gradual and begins in my colleagues' recognition and use of the basic polar contrasts which movement analysis offers teachers *Movement contrasts or opposites are useful in developing the young child's action vocabulary. The young children cannot hold or sustain movement nor are they capable of very sudden actions. They are in an unclear, middle range between strength and fine, light movements. With older students, teachers probe the range of contrasting movement elements to arrive at the different dance forms in our culture.* Similar to the use of words in speaking and writing, children's awareness and ability to use the movement contrasts develops within the many contexts and stimuli given by the teacher. Carol suggests that *their imaginations are alive and fertile so when imagery is changed children will work and practice the same movements longer. Their ability to concentrate on dance movement ideas grows gradually along with the development of their motor ability. They become more physically able to accomplish more actions such as leaping airborne action and contra-lateral action.*

There is a breadth of perspective in creative dance because of the imagery and stimuli used by teachers. My class visits, our collegial dialogue, the concert programs, the voices of children and parents have clear statements about the importance and prevalence of imagery and the use of imagination in the creative dance classes at Centaur. Carol and Barb consistently use imagery drawn from childhood experiences, events, rhymes and stories and make it relevant to the dance idea and the action needs of the children. Natural phenomena, trees, puddles, toadstools come into being beside extra-terrestial objects and beings. The regal reality of courtly life may give way to the reality of an elfish colony or an unhappy cloud, waiter, mouse or cat. The imagery cloaks and intertwines with the Laban movement analysis concepts and contrasts and is supported by musical accompaniment.

My colleagues value the richness of these motivational elements in order to gain the attention of a variety of different children and to provide meaningful creative dance experiences. Carol states that *Dance is a means of expression and represents something. Laban dance themes are handled with young children through the use of imagery which frames and structures the physical action and allows the young child to sustain interest in exploring the movements further. Children's spontaneity can be channelled through the imagery framework. There is a focus and this gives the feeling that it is vital and important to move-to-do it. In this way children learn to recognize that 'not everything goes.'* The imagery helps the teacher and children to control movement responses and also to cope with the wide range of abilities in classes.

Carol and Barb have a great deal of experience with the use of imagery in children's dance and although fascinated by its effect they prescribe caution. *The imagery used in creative dance must be open, adaptable and handled carefully; it must be something of which the children have understanding and which has movement potential. Young children are enchanted by the imagery, the fantasy and story ideas inherent in such titles as 'Percy, the balloon', 'Daisy, the duster', 'Small white cloud',* *'Oh, my webbed feet'. Seasonal things, animals, birds, balloons, bubbles, buildings, castles, giants and trolls, story book things and things that have shape and things which are affected by the wind initiate appropriate and understandable movement response from the children. The resulting ideas are sufficiently abstract to explore and develop with the teacher.*

At the Centaur Centre, the chance to dance ideas is open to many variations as my colleagues involve the children in individualized interpretations of characters and stories. Their search to bring meaning to children in their dance convinces Carol that *The imagery used or attached to the movement allows the teacher to refine, deepen and move back and forth in the Laban movement concepts in order to build a solid base. The movement must be totally tied to the imagery and the verbal vocabulary must be appropriate to the children so that they can comprehend what is being asked of them. Adult language and performance may switch children off when they do not appreciate the difficulty of the action or the meaning of the words.* The suitability and appropriateness of the imagery chosen, is determined with reference to the teacher's choice of movement analysis concepts. The imagery is interpreted to the children through the teacher's choice of words and musical accompaniment as my colleagues believe, *By developing the story or rhyme through the movement ideas and then supporting it with music, creative dance allows children choice of response to three different motivators: the verbal, the kinaesthetic, the aural sound. Ultimately, the children want to choose their own music, to bring their own imagery and arrange their own groups. Teachers' need to know what the children feel is important and not always what they the teachers feel is necessary.* My colleagues' belief about the teachers' contribution to the imagery-stimuli creative dance process demands constant rethinking and consideration of the collaborative nature of the creative dance development. The use of such processes in the creative dance work, destroys the previously held opinion that creative dance was the free dance of children to any stimuli presented to them and there was no perspective to be held.

Children's learning styles and modes give another perspective to creative dance work for my colleagues who are concerned for the many strategies employed by children to access learning and find meaningfulness. Carol indicates, *Children may have competency in one mode of learning and find early success in it. Creative dance contributes and touches all children by using ideas from language, imagery, music and movement. It can help to develop the child's preferred way of learning and may serve to awaken other learning modes. Creative dance uses imitation as one of many ways to extend children's movement vocabulary, to play with a new rhythm or time element or to occasionally provide a feeling of class unity.* Barb recommends to all teachers that *Dance of any form or style should not be a rote, mechanical interpretation of someone else's dance.* Creative dance allows individual interpretation and avoids the totally imitative and precise copying of actions and patterns important to some dance forms. The children's classes which I observed at the centre did include a wide spectrum of movement qualities and contrasts without a deep development in any one style. Common group patterns and studies are set by Carol and Barb from time to time because they value a generative copying which serves to help young dancers to achieve what they wish to express in a way that makes sense to them. They explain, *Sometimes the lesson may focus on pre-conceived, fixed actions and demand copying and imitation of the teacher's idea. Children should be made aware of the reasons for both procedures and teachers should honestly share the reasons for changes in the direction of the class action i.e. 'It is not working so let's try to do .... or 'Let's try Tammy's idea and it may work better because ....''*

Breadth of perspective may also be a spatial perspective which comes from the utilization of space and the constant change of groupings among the children in creative dance. Whatever role is being played, whatever movement contrasts are focused upon, an observer in creative dance classes becomes aware of the variety of gatherings and groupings of the participants. A grouping of all of the children around the teacher is frequently used to share a change of pace, to hear a story, to observe someone dancing or to listen to music. The perspective gained from these moments of togetherness with the teacher is balanced with the individual perspective obtained as they spread out into their own space. The continuous flow of gathering action in 'our' shared space and the growing ability of the children to move out into 'my' own space contains meaningfulness and a broader perspective of the physical action. This flow of action perspective is much used in the Centaur classes and may be unique to the creative dance work. Older children may not cluster so frequently around the teacher but as small groups they break and reform for a changing action perspective. The development of breadth of perspective on the dance action, roles and imagery is taken more into their own hands in the teenage years.

My colleagues recognize that their children have added a perspective to their dance life which is unknown to them. They welcomed the news from the parents that children carried their dance home. *We are aware that some children work at home in order to master steps and patterns but there is insufficient time and lack of opportunity to talk to them about the connections between life outside and their creative dance classes. We do think that older students become adept at working their dances out in their heads especially since the space at home is not large enough for them anymore. They are now able to transfer their dance/movement understanding and apply it elsewhere.* A home perspective and a head perspective seem to grow from and contribute to creative dance classes.

A range of parental perspectives on the influence of creative dance on their children's lives is appreciated by Carol and Barb. The parents commented on the value of the creative dance experience in other physical activities:

- *My daughter is in competitive gymnastics and knows her creative dance work is useful and effective in gymnastics. She also likes the dance, the freedom of it, as a contrast to the rigid control of gymnastics.*
- *There is a carry over to my daughter's school social dance classes where she is aware of the subtlety of movement and is able to evaluate others.*

Some uncertainty accompanies the statement of another parent observing the play of a group of children. *My daughter can interpret the music with her friends but she lacks the specific steps they have gained from ballet and jazz classes ... She talks at home about dance and keeping up with others.* Some parents reflect on the inner needs of their children in the following statements:

- *Maybe the creative dance gets something going ... My child turns on a record and does her own thing. They seem to get in touch with how they feel.*
- *She dances to her own music and tries out her steps and builds her confidence.*
- *Our three children hold concerts three or four times a week. They have music and perform dances and do gymnastics..*

Not only is home activity enriched by the creative dance classes but courage and confidence to engage in other new pursuits is gained by some children. *My daughter listens to music more and has joined her school choir since starting her creative dance classes.* Regarding parental involvement in the child's dance at home, there appears to be no general conduct. *I used to dance at home with them to practise their shapes and ask them what they were doing. I used to dance with the girls but my son and I rough house instead of dance. I don't dance at home with them.*

The male perspective is limited in the Centaur classes and no apology is made by my colleagues. There are always two to four boys in the younger Saturday classes at the Centaur Centre but few have "stayed the course" to dance at age nine and ten. No boys participate in intermediate-senior classes at the Centaur Centre. The social mores of the home and the community may cause many children to hide their dance interest, abilities and achievements. Carol recalled one eight-year-old who informed his school buddies that he took gymnastics on Saturdays in order to avoid explaining his delight in dancing. There has been a noticeable increase in the number of fathers who take part in the parent and three-year- old sessions and in the regular class sharings. Their enthusiasm is appreciated by the staff.

The shared-action perspective of parents with children is considered by my colleagues to be one of the strongest impacts on the dance-work at the Centaur Centre. Carol and Barb's experience over many years leads them to believe that it provides parents with another type of contact and reason for touching and playing with their children. Their involvement within the dance makes physical play and dance legitimate, desirable and enjoyable. The parents are not merely spectators of the accomplishments of their children; they are exposed in a new way to their children. They become more human in the process. Parents recognize the importance of the development of physical presence in their children and most overcome their reticence to dance and their fears of self-exposure for the children's sake. However, involvement with more skilled, older students may make parents feel incapable of matching their child's efforts and this echoes what the children indicated earlier about the need to plan differently for sharings in the older classes.

As Barb and Carol reflect upon the dialogue they sense that over time the parents learn to articulate their views on the dance and to wait for their children's development. Time is essential and they state, *By participating and watching, parents learn to articulate their pleasures and concerns about creative dance. They begin to let their children work through their own expectations and not those of the parents. They* [the parents] *can wait!*

A perspective on failure is always present in teaching and Carol and Barb express concern for teachers and the growth of creative dance for children. In our conversations they acknowledge that dance ideas are not always the right ideas, at that moment, for those children and this particular teacher. They have tried and thrown out things which were unworkable at the time of attempting them. My colleagues recognize mistakes as they explain, *A dance class can "blow-right-out" and be a wreck. Teachers experience on-going concern on behalf of the children in this situation. Failure in creative dance classes may be caused by ideas which are beyond children's motor capabilities, actions which are too easy and not physically challenging, unsuitable imagery for the age and intrests of boys and girls, persistent and harmful pursuit of the teacher's own ideas.* My colleagues suggest that such pitfalls may be avoided if new dance teachers place themselves in an apprentice role with experienced teachers in centres or schools where regular, at least weekly, dance classes are provided for children. Carol and Barb experienced apprenticeship and recommend that new teachers *assist and intern with experienced teachers of creative dance to build their teaching repertoire.*

Dance Time and Trust

Time for and time in the dance is important in creative dance. As my colleague states, *Time needed and time given depend upon the aim, the desired end product and the process.*

Whose time do my colleagues refer to when we discuss the dance and the time required to make, to practise, to perform a dance? Whose time was important on Saturday morning when little ones were rushed in late to be pulled apart and reclothed for their dance class or on Wednesday evening when teenagers do not come to their classes?

My time, your time, dance time, have we the time or is it all **rushing time**?
A valuing of the dance classes was implicit in the time which was taken to prepare for and clear up after classes. The hallway contained some parents who valued having no time and were even "behind time". They were akin to those written about in The Hurried Child by David Elkind (1981). The time needed by children to arrive, join in with, and become a part of something appeared to be an inconsequential concern to a number of parents. Rushing time involved dressing for dance and being pushed into a class which was already underway. Rushing time was insensitivity time for both the child involved and the teacher and class. My colleagues seemed to accept the situation and the children were quickly absorbed into the activity in progress. At Centaur classes, a teaching assistant or student aid was ready to take time, talk and introduce the uncertain, late arrivals into the dance. Placing the latecomer in the dance already underway cannot but affect the child and the process of the dance but adaptation and transition was accomplished whenever I observed it and frustration was minimized. In an effort to overcome lateness and

the disturbance it causes, however, my colleagues frequently included time reminders in the newsletters to parents. They impressed upon the teenagers the importance of being responsible to their group, their peers and the success of the dance itself. A conscious effort is made by the staff to eradicate the irresponsible habit of lateness or absence.

Class time is of importance to Barb and Carol as they consider the time the facility is available and the time needed for teaching students of different age levels. *A creative dance lesson should provide time to teach, time to make dances, time to see dances.* In this statement we see the focus at the Centaur Centre on balance of action-role in dance creation, performance and appreciation for both the children and the teacher. My colleagues see the need to give concentration of intention to the class action, to contribute choreographic detail and to act in the role of an audience for the children's dance. They are aware of the children's need for time to create their dances, time to perform their dances and time to be spectators of their own dances. Because of the traditions in the centre, Barb and Carol were acutely aware of these three roles and the children's need to experience each of them in the creative dance work in their regular classes.

Allowed time is the gift given by teachers of dance to provide the freedom required by children in order to do their creative dance work. My colleagues stressed that allowed time was essential *in order to give children the chance to 'say' physically or in dialogue that 'movement feels like this' or 'it makes me think of that.' Children in creative dance are allowed time to manipulate, to explore, and to play with movement selection in order to have a chance to make mistakes or wrong selections and still change them as they refine their own movement into a dance. Dancers and teachers need time to change their minds.*

The earlier discussion on choices and trust indicated the importance of allowed time-to-dance by **time taken, time given, time shared.** *Older children need time to shape their own dances, to make the decisions about their own movements or their group actions, to select from a wider and deeper movement vocabulary, to refine and to practise in order to finish their own dances and to share with each other, to make judgements which determine how to 'say it in movement' so that it is uniquely their own dance, to interpret the teacher's composition. A two hour dance class is needed by older children for one hour of vocabulary development, movement studies and working together and a second hour for them to create their own dances. Involved in this time is the opportunity to see, study, discuss, analyze and critique their dances and the dances of others.*

All class time was not **action time;** there was a **dialogue time** component for the analysis of action, the introduction of imagery and metaphor, the listening and viewing of stimuli. The movement text was the subject of consideration in the verbal text of the movers. Meaning came out of the moving and the shared deliberations of what happened or might occur in the action pattern. The integration of action time and dialogue time was an important aspect of creative dance work at all ages and was observable in the classes at this centre.

Risk time was time-consuming. The exploration of dance ideas can be dangerous to teachers whom my colleagues suggest, *may seek finished dances and as a result become impatient with extended exploration and delayed selection of actions by the children. Their personal fear of taking risks may also result from their awareness of prior conditioning which may cause children to expect to achieve finished dances. Product-oriented procedures dominate for those teachers who do not take time to* *allow risk-taking*. My colleagues appeared apprehensive about teachers' ability to accept the dance scribbles of children as an essential part of the developmental, evolution of children's artistic abilities. Questions arose concerning the professional responsibility of teachers to produce dance art for children, particularly when performance orientation was evident in teachers, parents and children.

Time saved happened when teachers eliminated the need for exploration of dance ideas. There were times when this was important in creative dance work. My colleagues indicate, *The teacher may present a dance in order to illustrate some aspect of benefit to the children's knowledge of dance. Time is then needed to practise and establish their mastery of it and their own interpretation.* **Practice time** was essential and the creative interpretation of the specific dance idea of the teacher was opened for the children to make-it-their-own. Carol and Barb recognized the challenges inherent in allowing children the time for exploration, in guiding their practice and selection of ideas. They expressed concern for teachers who desire to save time and my colleagues offered those teachers the following suggestions: *Teachers of some classes find it difficult to take the time to avoid early structuring of the dance. They can develop creativity by setting **small portions of time** initially, for the children to risk planning their own actions within the whole dance. They can also end uncertainty and frustration by early structuring of the dance. Teachers need to be aware of both possibilities and when to use them with different classes.* When do we allow childrens' time? When do we take teacher's time? When do we share time, action text and talk? How much time can be given for exploring, selecting and mastering? How ~~much time~~ have we got?

Choices and trust are important elements in the way time is used by children and teachers in creative dance. Carol and Barb believe that age and experience in dance prepare children to choose among the action-options. *In creative dance children have the opportunity to choose their own response and sometimes they are asked for very particular responses. They learn to move from the general to the specific. Sometimes they copy and imitate and sometimes they choose. Young children gradually learn to choose ideas to work on in order to develop their own small fragment of a movement pattern or their own shape. Their ability to internalize the dance idea and personally develop it grows with maturity and experience so they free themselves from imitation.* Choosing ideas requires the availability of a reservoir filled with a rich action vocabulary, a variety of imagery, story and music which the centre provides over the years.

My colleagues state, *Experienced, trusting children find and give their solutions to the teacher and class. Early on in creative dance work, the children learn that their movement answers to tasks are valid and accepted. The children realize they do not fail but are free to make mistakes and learn. They are free to offer suggestions and ideas about 'how-to-do-it'. Their enthusiasm in the discovery that they 'can do...' is shared with staff and the class. Some are so beautifully tactful in giving their ideas if something is not working in class.* The children's ability to give to the dance demands acceptance of their contributions so they are encouraged to value themselves and their ideas and continue to offer alternatives and different action responses. The children recognize this when they say,*The staff let us give ideas for our dance.*

Acceptance and trust are the major foundations of the teaching-learning act. The participants in the creative dance action share in the development of the dance idea in a safe environment. As my colleagues indicate, *Risk-taking in dance requires an atmosphere of trust between children and teacher; a happy environment that builds* *confidence; a sharing of the knowledge that we all take risks. The teaching-learning process in creative dance involves examples of risking something in order to find out if it works or not and then being equally content to discard or retain the results.* My colleagues are excited by this dynamic aspect of the creative dance work which along with choice of action in the exploration-selection process, gives creative dance participants the opportunity to *develop a movement vocabulary and gain experience in dancing so that children are more able to shape their dance with the teacher. They experiment until they find the movement which they want to use. They learn to discipline their endless ideas and to choose what movements the dance idea logically demands.*

Children learn to trust the teacher's willingness to allow alternatives and to accept the children's ideas. They indicate the following:

- *The teacher gives us the idea of 'turn and stretch' but we turn and stretch and rise up the way we want to.*
- *The teacher chooses the idea for the dance.*
- *No, a choice is given to us as to which idea we dance to. We have more choices in creative dance.*
- *Sometimes the teachers organize the study and teach it to us. Sometimes they leave us part of the study to organize and we can change the idea.*

Barb and Carol valued the children's apparent understanding and acceptance of choices as sometimes theirs and sometimes the teachers'. The input of the teachers and the ideas of the children contribute and "dovetail" in order to make creative dances. Staff and children know that creative dance does not mean endless choices or a continuous process of "find another way". Carol is enthusiastic about the childrens' understanding of the importance of giving on the part of all participants in the dance situation. *You can actually see our* [teachers']*generosity in the children's statements.*

Choice and trust develops over time and Carol and Barb recommended that parents learn to *wait for things to happen and accept the varied responses of the children while developing an bility to change their* (own) *expectations.* My colleagues believe that Centaur parents may have differing expectations but that they trust that creative dance will provide their children with certain experiences not available elsewhere. *Parents seem to feel that there is an effort made to benefit every child and to work within each child's capabilities. Parents need to trust the staff and the situations presented to the children in dance. In this centre the majority of parents are supportive, interested and sensitive. If dance is important to the child then it is also important to the parents. Parents want to understand their child's love for dance for they see that they have learned dances which they love to do and to show.* By equipping, delivering and encouraging their children to dance each week, parents give a clear message of the importance they place upon creative dance.

A lack of trust does exist with some parents and it influences the work of children and staff. As my colleagues state, *Parents who have their own hang-ups about dance and their own desires for their children, place unrealistic pressure upon the children and staff to accomplish the impossible. They sometimes have preconceived ideas and unrealistic, uninformed opinions which cause impatience with the results observed in creative dance classes. Patience is needed to allow the child to grow. Parents must be prepared to wait for the skill development and excellence.* Time is needed.

Dance as Transformation

Centaur colleagues recognize the individual nature of children's movement needs and modes of learning. They are sensitive to the unique responses put forth by children and express a desire for 'a personally preferred interpretation of the dance or movement'. What occurs in the heads and bodies of their dancers in performing the ideas presented to them seems to be accepted as the children's interpretation and transformation of the teacher's intention. *Children's creativity in creative dance lies in their ability to interpret the teacher's shaping of the movement.* Barb and Carol accept the various responses of the children as an indication of their expressiveness in the dance art form. Gardiner (1980), in his discussion of children's development in the visual arts, also suggests that children may be dance "patterners or dramatists". Carol and Barb believe that *some children are dance artists and it shows in their interpretation and the beauty they bring to their performance. Others may do the same actions but lack understanding of the feeling of it so it does not come over uniquely. All children are performers but some dare to bring something of their own to the movement and it stands out as an immeasurable, personalized and therefore special interpretation. It is an illusion which they create.* My colleagues believe that there are children who take more pleasure in their dancing, who appear to care more about their dance than others and who have a potent effect upon other participants as they interpret and transform the dance ideas into their own dance and performance. Over time and with experience these individuals exhibit talent which becomes consistently observable.

Carol and Barb's experience with children's interpretation of dance ideas allows them to recognize that *Children can concentrate deeply and are able to see and to achieve a clarity in their movement ideas and pursue them with delight and wonder.*

Their moments of conscious awareness emerge more frequently, last longer, are stronger and make the children more confident as they continue to dance. They learn to avoid 'looking stupid', to avoid uncertainty and to risk that their movements may not be 'right'. They grow in kinaesthetic awareness and are more consciously aware of the decisions they make about movement. To my colleagues, creative dance is never "just movement" but it is the child's or dancer's interpretation and it is illusive, alluring and difficult to pin down in the way in which we analyze the written or spoken text of children. In creative dance Barb reflects, *Both the beauty and the frustration lie in the use of the body. The dancer is the body which creates the illusion; so quickly the illusion is gone. It is difficult to say this or that about it.* Creative dance resists total definition. It is impossible to say what aspect of the children's involvement in it is the most educationally meaningful to them.

Barb and Carol are aware of the development of children's natural ability to plan and organize their own dance for they continually provide opportunities in class action to assist them in building their own patterns for the dance in addition to developing their dance skills. *Older experienced children seem to have a good sense of their own choreography. They must internalize the movement and with limited labels and without specific terminology they respond with good descriptive language. They know they are more skilled and capable of interpreting things in many ways.* My colleagues do recognize that children and teenagers are not always able to assess their work and redesign it. *Once children have made their dance and feel it is finished, it is difficult to go back and edit it. They feel they are doing it and are not able to see it. Or they are not yet able to see it as they do it.*

Studies of individual children in the dance may provide more understanding of children's interpretive dance "talent". Gardiner (1980) speaks of the drawings of a four-year-old.

> She gives evidence of awareness that the paper can serve as a background against which to array elements in an organized fashion....this nascent feel for composition, this sense of controlled planning, does not dominate every work, yet its appearance is sufficiently frequent at this point, and increasingly dominant in later months, to establish it as a legitimate aspect of Shula's repertoire- a tell-tale sign of talent. (p. 84)

Research underway at this dance centre probes the inter-relation of the symbol systems of language, notation and dance movement vocabulary. Staff members challenge themselves in their attempts to bring meaning to children's understanding of themselves and their world of dance action. From their experience, Carol and Barb recognize the transformation which children effect upon given imagery, movement, and music as she states, *Creative dance allows the children to take the teacher's choice of imagery, movement idea, story or music and transform it into their own. They possess the dance idea by "taking it somewhere else in their heads." Some add their own imaginative extension to the teacher's idea. Others allow the actual movement to take over in a physical exhultation. There may be slight or major changes in the movement and/or the imagery which better symbolizes for the children what it is they are expressing. It parallels language-symbol usage. The action rhymes, imagery, story ideas and music, all capture the young child and allow the natural actions of children to be thoroughly explored e.g. to grow, turn, pop, fall. In varied contexts, over numerous interpretations and a length of time, the action is transformed to become a child's core symbol.*

In the future, dance may be interpreted in similar classifications as those of children's drawings suggested by Kellogg (1969). The circle, the line symbols, the twenty different basic types and the seventeen placement patterns in children's drawings have not as yet been isolated in the dance of children. The dance "scribbles," like the "artful scribbles" in drawing, need attention and must be awarded significance by teachers and parents (Gardiner,1980, p.77). Barb and Carol strongly sense the importance of "equipping and encouraging" young children in dance and they share delight in tracing the "artful scribbles" of the young dancers for they illuminate a "tantalizing anticipations of a future achievement" in dance (p.26). The someone in a child's life who senses the worthwhileness of their dance and makes the setting available to encourage dance activity and at times enters into the dancing world of the child is greatly valued by my colleagues The ongoing influence of significant others in the classes and sharings of the Centaur children has been discussed earlier in the prompting text.

As with the development of any language, the movement vocabulary and supporting stimuli and imagery are tempered and changed as the children reach middle school and the teenage years. Barb and Carol are teaching children who have attended classes at the centre from one to ten years. They recognize the rich resources of many children who as Gardiner (1980) says, have a "well internalized range of options available that they are able with little effort simply to project any new possible actions desired (p. 170)." Some have clear dance schemas from which they choose to adapt to the differing ideas and lesson foci. As children do in their drawing, Centaur children review past dance attempts and in a calculating manner are able to fashion new desired patterns for their dances. Barb explains that *The ideas which children desire to dance about change with age and with their growing expressive movement vocabulary. Literal ideas such as 'floating bubbles' become* *more abstract and change with the older children to a 'tranquil mood'.* Attachment of the movement exploration to imagery, which was deemed so essential in the early years, becomes unnecessary for the older, more experienced dancers. My colleagues believe, *Older children attempt to master what they do and enjoy the exploration of one movement concept or theme and the development of a dance without an image base.* Freed from the imagery, the movement analysis, themes, music and expressive aspects of the creative dance work may achieve new intensity of focus.

The dance art has no picture collection which can provide numerical breadth and immediacy of empirical data for interpretation. My colleagues' years of experience in teaching, observing, studying children's dance provide us with touchstones of creative dance development in a personal creative dance creed which, they would stress,"is not written in stone". What follows is an interpretive statement set in the context of the Centaur Centre as it existed for this study. Barb and Carol believe that the opportunity for mutual **creativity** exists in their dance work; the **roots** of creative dance are important to them, their work, the children and their parents; the **values** placed on creative dance by the children and parental participants are vital and that they, as teachers have responsibility to make the dance experience meaningful in accordance with those values. My colleagues' ability to enter into **collaboration** with children in the development of creative dance work is important. It is of educational importance to them and they see it as vital to children's growth in the dance art.

Summary Reflection

Creativity: The staff agree that there is mutual challenge and delight in creative opportunities in creative dance. Carol states, *Creative dance allows for my creativity as a teacher and the creativity of the children. If it did not do so, I would not have an on-going delight in working with children. My delight in teaching comes from seeing the children's reponses and their delight. Pleasant surprises which reveal growth in the children occur. Classes have the element of the unexpected and unpredictable. Because I share the work with the children and we develop it together we may 'gel' on it and want to go on pursuing it. Another time one of the thrilling ideas may bomb and must be 'let-go-out-the-window.' This excitement causes me to seek other ways of handling dance ideas. My creativity is constantly challenged. It arises from knowledge of the roots of movement analysis and the use of the breadth and depth of a movement vocabulary plus a knowledge of the styles of dance, unbounded by a specific dance style and supported by the choice of music and associated imagery.*

My colleagues challenge themselves to overcome their own rootedness by pursuing dance and movement understandings from outside the centre which they may modify for use in their creative dance classes. Barb believes that *Despite our established personal style and preference, we must professionally take great care to present a balance of dance styles to the children. Creative dance allows us to do this.* Barb and Carol enjoy the scope of dance possibilities and movement potential they access in their creative dance classes. They teach children of different ages and value the range of individual ability. They also recognize their own movement characteristics as well as their unique personal teaching styles. Their teaching abilities have grown from various internships and their cooperative teaching-assisting experiences and observations of each other have been valuable to them.

My colleagues are impressed and enthused by the children's love of dance and have become acutely aware of what fosters that love within creative dance work. They suggest that: *Teachers take advantage of the child's physical joy of movement in order to find and develop the vocabulary which the child can use to make a dance. They know also that the use of imagery can spark vocabulary and help children to develop the related movements into a dance. Beginners at any age who are forced into technical stress and exactness of action may lose their movement, become confused and miss the joy of dance. Confidence can be crushed and awareness may be lost by over-zealous attempts by the teacher to pull out ideas too soon in creative dance. When teachers desire well-shaped dances too quickly, they unfortunately lose the ability to be creative.* Barb and Carol desire this dance form to keep alive the freshness, flexibility, vitality and delight children experience in dance throughout the pre-school and school years.

Roots: Carol and Barb believe that features of the work of Laban and Ullmann which teachers found attractive in courses in Modern Educational Dance in the late 50's and 60's remain attractive today, such as expressive movement, relevance to the child, focused themes and analysis elements, discovery-learning process involvement. Barb and Carol state, *Creative dance is a distinctive dance form, developed for children and their specific needs at various ages which is based on the Laban movement concepts. It involves a process of exploration which culminates in a dance product. It provides a non-verbal, physical learning mode for children which enables them to understand and to tell about their lives and their world.*

My colleagues believe that Laban movement analysis forms the basic open framework for creative dance development with children. The basic themes of Laban plus the action families of Boorman (1971) establish the action potential of creative dance. A wide spectrum of movement qualities and contrasts may be explored and shaped with children to avoid a deep development in any one dance style. Creative dance allows for personal movement characteristics and qualities to be recognized, appreciated and ultimately applied to many dance styles.

Carol and Barb believe enjoyment of their own creative dance experiences rooted in Laban movement themes, coupled with their recognition of children's rootedness in their own world helps them to develop meaningful dance with children in the immediacy of their own "present." It is necessary for them to *assume the viewpoint of children, to put themselves in the child's shoes and to find the focus of affective importance to children. They consider creative dance as a NOW phenomenon which gives children an immediate sense of accomplishment.*

Roots also lie in familial ties and the work of my colleagues at the Centaur Centre incorporates a varied and continuous interaction between young children and older ones as well as parents. My colleagues believe that they *provide the children with a non-threatening, safe, appreciative, family audience to help them to grow into readiness for public performance. and that makes the children feel that their work in creative dance is valued and accepted. They gain confirmation of themselves and enjoy their feeling of power as they teach their parents the dance.*

Values: Carol and Barb believe that children's dance "scribbles" are a vital part of their natural expressiveness and must be nurtured and maintained so that their imaginative interpretations are continuously affirmed. Imprecise imitation is present in creative dance and precise imitation may be sought by older children but not at the expense of expressiveness and imaginative interpretation.

Freedom of choice is important to children and is incorporated into the creative dance work of my colleagues. Freedom to choose ideas and movements for the dance grows with the children's development of a rich movement vocabulary and their trust in teachers to provide opportunities for them to use their own ideas. Carol and Barb seek to provide freedom from fear and failure in order to open challenging and risk-taking experiences in creative dance to all children.

Group dancing arrangements in creative dance are valued to provide opportunity for individual interpretation within it. My colleagues believe that this creates a safe context in which children may dance with others and with the teacher.

Barb and Carol believe that their creative dance work involving the use of language, imagery and music appeals to the children's preferred mode of learning and may make other learning styles meaningful for them. Children develop and internalize the dance idea aided by language, imagery or music and skill grows with maturity and experience to free them from imitation and copying.

My colleagues believe that creative dance is *an integration of the understandings of movement analysis, dance styles and the process of choosing and selecting action patterns. All of this results, at any one moment, in a personally preferred interpretation of the dance/movement.*

Barb and Carol value the performance opportunities given to children in sharings and concerts. *All dance, creative dance included, culminates in dance performance.* My colleagues plan performance situations as a dance-with and sharing to enhance the regular class action or as a dance-for-others in concert settings. They believe that the dance art product must be presented and children must be given the chance to risk and to test their security with a safe family audience. The children are taught to give the gift of their dance to the audience. The potential of the public performance mode to restrict and place pressure on creative dance work and the maintenance of balance in the demands placed on children and on staff are of continuous concern to my colleagues.

Parental support for the creative dance work is believed to be unique and vitally important to the children as it is to the staff. Barb and Carol recognize that different values are espoused by parents, for example convenience, enjoyment, worthwhileness and educational value. The concerts, however, are seen by all as as special times, more formal events for the appreciation of others who are at a distance and not interfering in the dance of children.

My colleagues believe that Centaur Centre parents have a caring, accepting attitude, a desire to understand the child's delight in dancing, as well as a trust in the staff and their ability to present dance work which will benefit all children. They believe some parents have unrealistic expectations and are unable to wait upon the children's maturity and experience to see building into the skilled excellence they desire.

Carol and Barb value creative dance as a means for providing children with another way of knowing and learning about themselves and their world. Parental involvement in creative dance gives them the opportunity to legitimize physical play and dance for their children. As they enter into another way of touching and being in contact with their children, they receive first hand experience of the child dancing and the difficulties they face in movement patterns and rhythms. Mutual appreciation may develop in these shared experiences.

My colleagues believe that creative dance allows children and their teachers to play various roles as creators, performers and spectators in the progress of understanding the role of dance.

They value the space for movement, the musical stimuli, the imagery, rhymes and stories which frame and structure the physical action and sustain the interest in continuous practise. Carol and Barb believe they are able to move back and forth between the imagery stimuli and the Laban analysis concepts in order to build comprehension and skill in creative dance. My colleagues help to shape the movement and dance idea; they tie the imagery to the movement; they choose appropriate verbal vocabulary and music to support the dance idea.

Carol and Barb believe that dance is a means of expression and represents something which is open for the children's personalized, special interpretation. Literal imagery ideas for dance are considered to be essential for young children. Exploration of movement itself in an image free setting allows older, more experienced classes to become more abstract in their dance.

My colleagues sense the transformations children undergo as they interpret the imagery, rhymes, story or music given to them. Children may be taken over by the physical movement, the delight and joy of it; they may extend the teacher's idea; they make it their own and possess it as a moving text or kinesthetic symbol system.

Carol and Barb believe in freeing children in creative dance from fear so they will develop trust, so they will share ideas and solutions to dance problems.

Music is chosen by my colleagues to support the movement and action needs of the children; to benefit and clarify the imagery used for the dance; to assist in bringing awareness to movement analysis ideas, themes and contrasts. They believe that continuous use of rhythmic music patterns is dangerous and inhibiting to both staff and children.

Creative dance must be dependent on movement and action and Barb and Carol believe that the movement itself should be the basic kinesthetic learning mode which may be supported by auditory, tactile, and visual stimuli suitable to the movement idea and appropriate to the age level of the children.

The freeing of the singing voice parallels the freeing of the dancing body in my colleagues' belief. Choir work and creative dance have common concerns in the artistic development of children. Group dancing procedures provide security and openness for the dance to be expressed in the way choir grouping allows voices to sing without the fears attached to soloing.

Barb and Carol believe that it is important to support children's movement development with experiences in various other arts. *This is essential to the growth of creative dance. It is vital also to children's development as knowledgable spectators.*

Collaboration: My colleagues believe that teachers of creative dance require an apprenticeship with experienced teachers in order to share dance intentions, to learn planning procedures, to learn about teaching processes as well as to analyze critically, their work with children.

Barb and Carol communicated regularly about their classes, their music, their dance ideas, the Sharings and concert plans for the children at the Centaur Centre during their apprenticeship. Since then, pressure of individual work schedules and division of responsibility for the different age groups of children has resulted in less frequent collaborations. Common planning now takes place in relation to registration procedures and in concert preparation and performance.

Time use in creative dance requires the teacher's collaboration with the children. Teacher time is needed to teach. Children and teacher require time to collaborate and make dances. Teachers and children should have time to view dances. My colleagues recognize that balance in the use of time must be maintained responsibly according to the age and experience of the children and the pressures of performances.

My colleagues enter a collaboration with the children to allow time to explore, to practice, to choose, to dialogue about the potential of the dance idea, to play with the movement and to change their minds. Barb and Carol are sensitive to the children's need to offer solutions, try on new roles and make decisions about their dance.

Creative dance has action time which is a collaboration of dancers and dance ideas and is followed by collaborative dialogue time when dances viewed may be discussed and critically analyzed. My colleagues believe the balance of action and discussion develops comprehension and brings meaning to the dances of the children.

Carol and Barb believe that their creative dance work with children requires collaboratively taking on challenges to risk moving, to risk new ideas and extend them, to risk performing with and for others, to risk failure. Desire for a 'good' dance performance and a finished dance product must be balanced with the desire for openness in the collaborative risk-taking.

My colleagues enter the children's dance in various relational stances and believe that being-in-with the children in a multitude of ways allows them to collaborate and use the children's ideas and choose from a variety of materials and methodologies to guide them in the immediacy of the dance-now.

It is easy to collaborate with children who have a rich, *well internalized range of options available so that they are readily able to project any new possible actions desired.* My colleagues recognize the abilities of the older children to contribute to the collaborative process.

Carol and Barb use common group patterns and studies in order to develop a generative copying which helps young dancers to achieve what they wish to express.

My colleagues believe the creative dance teaching process involves a collaboration with the children which allows for the element of the unexpected and the unpredictable. Their personal creative growth is tied to the challenge of the uncertain in the pursuit of the dance idea with the children.

Barb and Carol believe that creative dance evolves because movement and discussion take place consecutively as the work progresses. Children are helped to find what the movement means and how they can use the dance form as they dance it, view it, describe it and dance it again. The dialogical process facilitates collaboration between the children and the teachers. The development of creative dance is a collaborative enterprise.

In summary, the detailed beliefs expounded in the "Prompting Text" and in "Toward Personal Credo" above, are presented in abbreviated form in chapter seven. These collegial credo statements regarding creative dance are combined with the other two centres to formulate a collective and divergent set of belief statements. Further reflection isolates the common, more universal beliefs which ground creative dance work with all children and provides teachers of creative dance with guideposts or touch stones in the development of creative dance in any centre or school context. Chapter six follows to review the research approach undertaken in this study and to consider its value to the participants.

Chapter VI

REFLECTION
ON THE COLLEGIAL CONVERSATION

The experience of creative dance accessible to the children, their parents and particularly to my teaching colleagues has been the focus of this study. My search for the meaning of the phenomenon of creative dancing which has existed in Canadian school curricula since mid-1950 has co-existed with a search for a new research paradigm. An alternative form of investigation was desirable to root itself in a practical inquiry and to involve colleagues as willing participants in a process of active reflection upon the beliefs governing the work in which they were presently engaged. We pursued our collegial dialogue research in the midst of informed practice to gain meaning from the speaking of the actual participants on the front lines. The validity of the investigation lay in the dialogical critique of the fund of knowledge available to the teaching colleagues and the researcher in the knowledge that we, the actors were and are presently functioning in situations where we must act. There existed therefore, a self-implicated validity oriented toward practical action (Carson, 1984). We attempted to practise co-intentional education (Freire, 1981, 1) by being co-intent on the reality of the creative dance classes and the lived world of each of my colleagues in their centres. Through this process we have unveiled and come to know our reality critically and perhaps too we have discovered ourselves as permanent recreators of our work with children (p. 56).

This signifies a continuing state of discomfort which refuses to stop asking questions. This maintains the art of thinking called the 'dialectic,' which is considered to be "the art of conducting a real conversation" (Gadamer, 1975, p. 330).

Perhaps dance itself and creative dance, particularly as experienced in this collegial sharing, may be viewed as the art of moving which evolves through a bodily dancing dialectic. The moving conversation underway in the creative dance development is seen by many teachers as a constant search, co-ordinating the intentions of the children to express their own thoughts and feelings in relation to the dance idea and the mediation of the teacher who assists them to express their ideas in movement and dance.

My colleagues provided the opportunity for me to visit, view and dialogue with them, something teachers are rarely able to arrange in their busy professional schedules. My joy as teacher and researcher lay in the attentive confrontation we experienced as colleagues in the immediacy of the children's dance and in our ability to critically converse about the action, the intentions and the teaching which form the foundation of the creative dance endeavour. Together we experienced some of the characteristics of "narrative knowledge" referred to by Dienske (1988). We orally transferred and shared our knowledge; we connected with experience of life and wisdom; we made creative dance work accessible and convincing; we unfolded our knowledge and recognized the presence of ambiguity in this human endeavour; we invited readers to involve themselves in the discovery of this dance form (pp. 19-27). As we exposed our satisfactions in the children's creative dance work and in our teaching, we also found our frustrations could not remain hidden. Although unspoken in some instances until now, there was realization that openness was needed to confirm, to enrich, change and redirect future actions wherever they were necessary. Our collegiality and the dialogical process in the actuality of experience provoked a togetherness in "responsible scientific thoughtfulness....for the seizing of a range of meanings by persons open to the world, especially today" (Greene, 1978, p. 169). In the following sections we hear my colleagues voices (in italics) with the researcher's comments related to the research procedure and the personal satisfaction and concern for the growth of the dialogue in our collegial exchanges. The initial welcome I received into my colleagues' settings, offices, dance classes, and homes continued and confirmed each of us as committed dance educators seeking a fuller understanding of the children and the dance action in which we are presently engaged.

Unicorn Centre: Mary's Credo

During our last conversation together Mary and I discussed the dialogical process which we experienced in order to search out her beliefs about the creative dance work with children. Further to our talk, Mary inserted a letter in the last edited belief statements summarizing her impressions of the research procedure. Some responses refer to my role as colleague and researcher, others are her personal feelings about its effect upon her, and future suggestions for the dialogue process itself.

Collegial Dialogue: *I felt a little panic at first when we were going all over the waterfront. You were encouraging me to go further and further afield and that was a valuable thing because it made me check out how strongly I held some beliefs. It is not the way I discuss very often and should do more of it. We have got to classify and structure but that's how I like to think.*

I feel through the exchange with you that I have been validated in what I do. You are interested in asking why I do it and want my viewpoint about the work and my ideas and they are valid to share with others...I've gained some new insight into why I do what I do because I had not thought about a lot of things before. Without a *colleague to exchange ideas with, I often feel as if I am sailing-by-the-seat-of-my-pants, by instinct, by gut reaction.*

I think I was clearest and most consistent about creative dance- creative movement and had a good grasp on how I used Laban work. You asked me a lot of different questions about it and I evolved, explored it, went in many different directions. It has come out again and again from different perspectives. It took me a while to tell you and you had to ask a lot of questions but by the last round we did get to the meat of it all.

The meandering within the conversations, the questions, the resulting descriptions and statements appears to have been a fruitful, if frustrating process for Mary. A re-looking at the ways she comes to understanding; the awareness of the time she needs and rarely takes to consider ideas; the satisfaction she found in having someone with whom to collaborate are all necessary ingredients. The conversations encouraged Mary and also contained a certain amount of discomfort which is a part of the successful and joyful functioning of most professional teachers.

Personal Satisfaction

What is interesting is how my thoughts have developed. I don't think I have had to back track very often and I am amazed at my consistency because I have never done this type of self-analysis before. I was much more cut and dried in my statements in the first round. Later the ifs, buts and more words fouled us up.

I am happy with the redefined round two version more than the first one. They are closest to the way I talk, more meaningful, fresher. I am glad we did round three before we looked back at the earlier drafts. It made me feel competent and *comfortable that I had said good things and had my act together. We have edited but not been dishonest nor misrepresented. Round three statements were more thought out, more categorized which is needed in order to summarize. I feel happy you have represented my philosophy in these statements.*

You can play with your boxes or circles or any model you want to. The part I want to have some input into is getting at the rock-bottom priorizing of those categories. There ought to be some things that are crucial and some nice-if-you-can-get-them.

Mary's personal desire to show a consistent and a competent grasp of creative dance and to be content with the results of the research exercise are expressed in her need to categorize and priorize her ideas.

More Dialogue

On-going dialogue with one's staff and visiting colleagues, researchers is a valuable means of questioning what is now being done and reflecting upon the action and possible ways of changing it. Constant rethinking and reflection is needed in creative dance work and teaching.

You have alerted me to the fact that it might be a good experience to talk to and ask the children about their feelings, the fun and to reflect with them on the possibilities of the meaning of their movement.

Through the written set of parental beliefs which Mary read and reflected upon, she gained additional respect for herself and for her work in creative dance. She expressed her appreciation for the level of understanding of her parents and it was an unexpected bonus to her. The written text incorporating her response gave Mary satisfying feedback never before experienced. She gained a confirmation of herself, a valuing of her work, and confidence in the direction of her personal credo.

Pegasus Centre: Susan

The following thoughts are gathered from transcriptions and from a final discussion with Susan at the end of our fourth round of editing. For perhaps the first time she has been able to take time to reflect upon her work and the centre from a specific creative dance perspective. Throughout these reflections, Susan expresses appreciation for the motivational aspect of our dialogue, for the therapeutic value of some conversations, for the openness and appreciation of children and parents, for the recognition of other professionals and the honesty of my interpretation of her beliefs when biases were relinquished.

Susan recognizes changes in my interpretation of her beliefs and understands that we have both been changed somewhat through our dialogue. *Now, it gets easier for me to say "yes, that's what I said." Our initial long dialogues seemed to be coloured by your preconceived ideas and your selection of things from the conversation. When you combined ideas or took them out of context it wasn't hard to say "no" to it. Now you seem to state more simply without bias or belief. You are more careful to bracket in reflections of your training which differs greatly from mine. The British background and initiators and the American beginnings differ yet both strongly contribute to where we are now in creative dance work. Thanks for the honesty.*

In a way similar to Mary, the parental statements and the voices of the children in my dialogue with Susan, give her unknown and previously unexplored support for herself and for the dance program. Parents and children reveal in their statements an understanding of what Susan is attempting and it surprises and encourages her.

She indicates that *it has been valuable to let the parents and in some places to let the children speak for the dance training they are getting. The parental support for our work is gratifying. The children's understanding is, at times, surprising but also thoughtful. The professional support for our programs here is very strong. The R.A.D., the I.S.T.D. and the National Ballet School are complementary and accommodate our students and staff in both summer and winter school training. Thanks for the bouquets.*

As in any friendly, trusting conversation, the events surrounding us impacted upon our creative dance research focus. At times we were distracted to consider important immediate happenings and at times we recalled our history and the events and choices which had both personal and professional implications for us. Susan felt the benefit of the openness of the collegial conversations as she stated: *to enter into this is quite refreshing. For many reasons our University Department of Dance came into being with a strong ballet focus. We and I have suffered the slings and arrows of creative dance officiados for some time and you will sense that at times. Perhaps this process may exorcise some of that. Perhaps the least understanding of our work comes from the creative dance professionals who disdain the mix of dance techniques which we offer. I feel strongly that we are doing some great things in creative dance here. Thanks for the therapy.*

Susan now sees confirmation of her experience and the urgency to put it into writing and to share the knowledge she has gained from her work in children's dance. *Now I had better get in gear for our discussions have made me more acutely aware of the need to publish books in support of our dance training ideas. We must stop complaining about those who have written and I feel guilty about that. Some of the* *comments will be very valuable to have for my students, for analysis and discussion. Thanks for the motivation.*

In our final conversations editing the chapter concerning the Pegasus Centre, Susan questioned the need for anonymity in this type of research. It seemed unnecessary to her that she and the centre were given other names in order to hide their identity. She expressed pride in the development of the creative dance work in her centre and she was enthusiastic about the accomplishments of her children in this dance form. "I want people to know that we have a strong creative dance component in our classes."

Centaur Centre: Carol and Barb

In conversations following our work on the written statements of belief, Barb and Carol emphasized the importance of talking about their work and attempting to describe what it is they do and why it is so vital to them. This research has served as a vehicle for deeper collaboration, *for expressing concerns about the creative dance work and for considering future actions to be undertaken.* A series of suggestions emanated from our discussion to consider future interactions with parents, to rethink the content of classes and their teaching, and to review the performance opportunities for the children at the Centaur Centre. Both Barb and Carol felt there are procedures to be tried and dialogue to be undertaken which will enhance the creative dance classes presently underway at the Centaur Centre.

They valued the input of parents. *It's the first time I've really heard their comments. It is good to hear the parents comment because it is obvious they are fairly relaxed and appreciate the work. We work in a dance form which is not well known publicly. Parent expectations are clearer when they register children in ballet. One of the*

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unique things about the Centre is that we attempt to educate the parents. We need to do a better job of it. We need to let parents know that it is alright that Kathy is not participating in such and so and perhaps has not mastered this bit yet. A procedure for adequately coping with the on-going and unanswered needs of the parents, is required. They need the opportunity to talk with staff in order to discuss the work and their own child's dance.

Our dialogue gave my colleagues a chance to really hear that parents trust them and appreciate the creative dance work. The responses of some parents prompted Carol to state, *The parents appreciate a well-run activity for their children which also gives the children a feeling of participation.* Though unique opportunities for the education of parents are provided at the centre, Barb and Carol express need for a procedure for answering the ongoing questions of parents. What procedures will be installed to obtain parental opinion? What role do parents presently play or could they assume on the Board of Directors?

They absorbed new information about the children. The conversations with the children and with some parents revealed that there is a dance-life after classes. Carol and Barb expressed concern that they lacked knowledge about what was happening to their children between classes. *There is insufficient time and lack of opportunity to talk to the children about their creative dance classes and find the connections with life outside.* Discussion about home performances and the carry over to school situations becomes increasingly impossible as more time is required for children to bring ideas, decide about their own or the group dance, to verbalize about their dance-movement, to risk trying their own ideas knowing they will not be prematurely rescued or pushed into finished dances on the basis of teachers' ideas.

Teachers need to communicate more with the children about what it is that is important to the child, about the music they would like to bring and the performances they might like to plan. We don't have enough time to talk with the children about the work they try at home. We don't give very much time...we just keep going. The children do not have enough time to say verbally, to make decisions about their own or the group's dance. Older children need to be able to plan their own dance, take more risks themselves without waiting always for the teacher's finished dance. Children never recognized the fact that sometimes they, themselves, make up the whole dance.

They had concern for the content of classes. As we continued "Toward Credo", Carol and Barb became more open in their recognition and concern for the way in which music was used in their classes and the planned dependency that they were creating in the children. As a result they make new resolutions for the children's classes. *Creative Dance\ classes may use percussion instruments for accompaniment and should at times dance to no musical sound at all. I don't think we go as far as we could in the exploration of movement. We need to start sometimes from the idea, from the movement. We need to make our own music. We'll have them all buying percussion instruments to play with in their dance classes from now on. I really seriously am going to try to develop a whole bunch of brand new dances.*

Teachers need further study of the "families of actions" related to the Laban basic actions. Overlappings, clarification, expansion and ways in which all may be explored more deeply and applied more broadly beyond the simple variety of action phrases is needed. Dance teachers should understand the dance roots, forms, genre and the varied styles and modes for their interpretation, the arts roots. How can we *expand our use of stimuli, plan our time differently, involve other dance styles and still keep the creative dance strength?*

The teaching of creative dance benefits from collaboration. *Ways of working up "our" dance together and opening decisions; avoiding teacher fear and panic over too many ideas; assisting children to focus their ideas, all need TIME.* How may we collaborate to research what we do.

They consider the children's dance performances. The opportunity to reflect upon the performance of the dance product in the sharings and concerts gave Carol and Barb a chance to question the type of sharing needed at different ages and potential changes. *I'm really not sure that the "Sharing," as we have experienced it, is necessary any more with the older children and their parents. There might be a way of sharing together, but we have not found it yet.* What kind of contact is needed and valued between parents and children in creative dance? Is a more public performance desirable for certain ages? What advantage lies in establishing a public performance group for older dancers? Is it needed by the dancers? What type of parental support would be available?

In summary my colleagues question the future. *What is planned for the future for this centre... for any of the centres? Where is the creative dance work going?* Carol, Barb, Mary and Susan recognize imminent changes in the structure and function of their centres and sense that circumstances surrounding the future are cloudy. The place of children's work in the university setting, the acceptance of an educational dance focus for all children and the need for a voice of authority to give leadership and to speak for the work of children in any post-secondary institution are constantly questioned. My colleagues have been generous with their time in this research pursuit and together we sense that continued professional collaboration in creative dance work is essential to our teaching. All have expressed appreciation for the openness of the dialogue and feel responsible to personally remain open to ideas and to take time to dialogue with one another, with other professionals, and with the children and their parents. They provided many insights into creative dance work with children but are realistic in recognizing that the work continues to evolve, and the need to question critically its development is essential to the future of the art and to the aspirations of the graduates from all centres.

Personal Reflection On The Procedure

The collegial aspect of the research has enabled my search for the meaning of creative dance in the voices and beliefs of the children, the parents and my experienced teaching colleagues. Our "collective wit," in a mutuality of endeavour, has brought more life to life in the children's creative dance work. The being together in a community of seekers restructures our awareness and brings a new joy in the recognition of that awareness. The divergence of thought, uncovered in our dialogue, stimulates rather than depresses me. I have found deep-rooted parallels between the hermeneutical nature of the research paradigm, the varied experiences and openness of ourselves as teachers, and the creative dance form itself. The inconclusiveness of this endeavour speaks of its existential nature. Depending as it has on the individual backgrounds and experiences of the participants who have pointed to things and illuminated aspects of the creative dance work which will cause readers to question their own awareness and understanding of the creative dance work with children.

The reader will have realized that the researcher is not a trained dancer or professional dance performer. My experience with children, as a classroom teacher and with teachers while acting as a consultant and teacher-educator has led me, by degrees, to the realization of what David Levin (1985) refers to as *deepening, and at the same time clarifying, the sense in which the spirit of dance is a poetizing of our existence: a bearing of thought in which we are granted an experience of Being (p. 293).* Within the context of his statement I realize that I become a dancer. The creative dance form has provided me with the sense of "being-able-to-dance". Since my own horizon has expanded to accept the legitimacy of the dance-for-me, I seek the possibility of the dance-for-all. In creative dance a vibrating thread wraps the dance so that things, objects and children are awarded life and lived in the sway of the dance. There is a compelling towards action to open that experience to teachers and children. Within physical education, dance development has lacked credibility and validity because of the overwhelming emphasis on games skill development and the competitive focus. The idea of an "art of movement," creative dance and the "poetizing" of the practical action skills has been viewed almost as inconsequential. Non-functional, self-indulgent waffling captures the gist of the criticisms levelled at creative dance. Now as we face deep-rooted emotional and behavioural disturbances in so many children and adults, and as we gain understanding of the ramifications of mechanistic, technological, instrumental thinking, we must come to realize the importance of other views of the world and different "landscapes of learning" for individuals in which dance is a positive force.

Chapter VII

COLLEGIAL CREDOS, COLLECTIVE BELIEFS AND COMMON CREDO

Each colleague's credo concerning the meaning of children's creative dance is set forth in this chapter in brief statements formulated to facilitate our search for the shared meanings which constitute the foundation of the creative dance work at the three dance centres involved in this research. The source and fullness of meaning of these statements is found in the previous chapters in the descriptions of the various Starting Points, the reflections of my colleagues on the Prompting Text of the children's and parents' voices and from our continuing collegial dialogue producing Personal Credo. The creeds have developed through observations, interviews and dialogue based upon my colleagues' personal experiences, years of teaching, and studies of children dancing. They are set in the context of each centre as it presently exists and presented in the voices of my colleagues in an edited and condensed form. My colleagues' beliefs are grouped as follows: (a) creative dance and children, (b) the teacher and teaching of creative dance, (c) creative dance content, (d) creative dance in education, (e) creative dance and performance. These statements are more like the staff and notes of three musical scores. The reality of the three centres, the dancing children, and the collegial dialogue are lost in the distance and the printed credos inadequately expresses the excitement of the children dancing and my colleagues teaching. In the condensing process we frame out and lose the individuals but their statements challenge us to continue the search for some universal clarity of meaning in children's creative dance.

The Collective Statements of Belief are formulated as a synthesis of my colleagues' beliefs interpreted by the researcher in an attempt to capture the scope and multiple perspectives of children's creative dance. Divergent beliefs open to us the importance of ongoing collaboration and networking to give recognition to our experiences and to critically reflect upon the alternative pathways for our journey with the children. A common credo or universal credo emerges as a final statement to incorporate the conclusions of the researcher.

Unicorn Centre: Mary's Credo

My colleague's centre is described in Chapter III. Mary's beliefs are drawn from our dialogue concerning the dance project, the beginning dialogue, the children's class and the organization of the centre in the Starting Points (pp. 64-76). The Prompting Text of parents and children contribute to these statements from the discussion on action, joy and freedom (p. 78); things are alive to us (p. 80); imagining who I am (p. 81); more things to dance about (p. 83); and reflections on the texts (p. 85). Our continuing conversations Toward Collegial Credo produced those beliefs related to the teacher's dance world that include, dance atmosphere, dance curriculum and reflections (pp. 87-102).

Mary's beliefs about creative dance and children

- Children must have the opportunity to experience creative movement and creative dance as it is essential to their growth and development.
- Creative dance is a joyful freeing of children's action life which cultivates an expressive, imaginative, confident bodily presence in the children.
- Creative dance develops group social interactions, bodily skill and psychomotor ability in children.

- Creative dance offers possibilities for coping with individual differences in children and has potential for inter-relating cognitive and motor learning as well as psychology.

Mary's beliefs about the teacher and teaching creative dance

- Creative dance is the interdependence of the teacher and learner roles as they merge in their intentions and place form on movement to reach the vital nature of the dance experience..
- Creative dance demands that teachers constantly adapt dance material content and teaching methodology to meld with their personalities and their children's needs.
- Teachers of creative dance provide a safe, structured environment in which children have some choice of action and exploration or playing around with movement is valid. Things are allowed to happen in creative dance.
- Creative dance teachers must be clear about the movement content needed for the dance, select action input and methodology which will free the children to an awareness of the expressive movement possibilities in the creation of the dance.
- Teaching children's creative dance expands my creativity and improves my teaching of adult classes.
- The use of Laban movement analysis in the creative dance work allows me to see more connections with other dance forms and frees me from the boredom of fixed dance forms.
- Creative dance teachers should become involved in cooperative work with colleagues in the sciences to avoid suspicion and share perceptions and knowledge about children-in-action.

Mary's beliefs about creative dance content

- Creative dance develops logically through the use of the basic themes of Laban analysis to surpass both exploration and movement improvisation.

- Creative dance combines the themes of childhood, such as fantasy, imagination, drama, story with thematic movement language, to teach children to understand and be comfortable using a verbal movement vocabulary.

- Creative dance focus on developmental movement for children aged four to ten years is the optimal time for creative dance work.

- Planning for creative dance falls into three distinct stages based on the age of the children participating: i) four to seven-year-olds, ii) the seven to ten year age level, iii) aged ten upwards when creative dance melds with modern dance .

- Teachers must use a conscious intellectual process of structuring ideas and forming the elements of movement to give creative dance form and intent.

Mary's beliefs about creative dance in education

- Creative dance is a label for use in elementary school but it continues in the context of other dance forms and as composition for secondary school and university programs to provide organization and structure of content and relationship work.

- Creative dance and movement analysis should be included in more than Primary Physical Education Methods and Movement Education Courses.

- Laban movement analysis, the base of creative dance, must be integrated and the terminology disseminated for use in broader academic contexts such as, growth and development, cognitive and motor development, individual differences.

Mary's beliefs about creative dance performance

[Because the children were very young and the content of classes contained gymnastics and drama-play, our discussion did not consider performance other than in-class performance. The local school children did experience the dance as audience-spectators within the school project undertaken by Mary. University students' modern dance performance and a professional ballet performance were included in the project to offer children an alternative to the interpretation television provides of dance and also to feed-in an appreciation for dance and to develop a descriptive language ability in order to tell about the dance experience.] After the final reading of these belief statements, Mary concluded with the following statement:

- Performance participation depends on age and experience. Children under six years-of-age perform for each other and their teachers. Six to eight year-olds perform for parents within a structure and setting by the teacher. Eight to twelve years-olds depending on experience and school setting may create and perform their own dances.

Pegasus Centre: Susan's Credo

My colleague's credo is drawn from Chapter IV (pp. 103-167). The Starting Points (pp. 103-112), initiate the search for Susan's beliefs in our beginning dialogue, children's classes, concert rehearsal and the centre's organization. The Prompting Text brings forward the voices of the children and parents as Susan's beliefs are drawn out by their speaking about what we think we do (p. 115), freedom and choices (p. 119), being with others (p. 123), givens and gifts (p. 126), stages and phases (p. 132), reflection on the prompting text (p.138). Toward Personal Credo moves the colleagial dialogue to consider beliefs related to what is creative dance, curriculum content, what it means to teach creative dance, dance performance, dance in the community, and reflections on creative dance (pp. 140-167).

Susan's beliefs about creative dance and children

- Children are opened to a new dimension in movement and the opportunity for choices of movement possibilities in creative dance.
- Children enjoy moving and trying new movements which feel different to do
- children become more fluid dancers in creative dance work .
- Children are allowed the freedom to express something of themselves and to take a piece of music and put their creative interpretation to it.
- Children gain the courage to be with others, to dance with others who may be different, to get up and do things in a large group to achieve recognition in the social group.
- Children gain a sense of personal ownership and possession of their own dance creation.
- Children of eleven years and older have ideas for dance and are able to form, clarify, and present dances with a minimum of assistance from good teachers.
- Children most "suited to" creative dance are likely also the most able in ballet for one dance form is not an alternative for the other
- Children transform the dance each time they do it for they have freedom and a growing personal responsibility for the transformational power of creative dance work.
- Children gain the ability to transform the dance focus into their own expressive form.
- Seniors should have more opportunity to develop and show their dances.
- The creative dance idea may take on a life of its own to transform the children and their interpretation.

Susan's beliefs about the teacher and the teaching

- Teachers help the child and the group to do their creative dance by presenting a choice of theme, holding planning discussions, and observing to assist in action practices.

- Teachers make fewer intrusions into the children's creative dance work than they do in ballet and other dance forms.

- Themes and actions in creative dance may change abruptly or be replaced if new and better stimuli are found.

- Teachers grant every child an opportunity to create their dance art even though only a few go on to be dance artists.

- Teachers must plan for a balance of process and product in the children's creative dance work.

- Teachers must consider how they will accommodate the intuitive grasp children have of what is important in their dancing, and how that will change their teaching of creative dance.

Susan's beliefs about creative dance content

- Laban's principles of movement analysis do not give us a fixed age-stage developmental sequence to enable us to work and to plan for children's experiences.

- Creative dance contributes most to the analysis of the personal process of the dance development.

- The analysis of movement has been over emphasized in creative dance and more focus on the aesthetic of the dance art is needed.

- Two complementary perspectives must be considered in creative dance development: 1) the dancing child is transformed into an expressive child, and 2) the dance idea is put forward in an expressive form.

- We do not understand the aesthetics of dance and its full meaning for children and society.

- Creative dance does not provide skill training.
- Creative dance helps to expand the aesthetic understanding which is inherent in ballet.
- Leotards and bare feet in creative dance classes help students to see the possibility of new freedom in movement ideas and attitudes.
- The foundation of the dance work with children depends on the gradual development of movement analysis combining concepts from American modern dance and from English creative dance.
- Children come into creative dance action via poetry, music or other stimuli which necessitiates skill, adaptability and flexibility.

Susan's beliefs about creative dance in education

- We have benchmarks in motor development, cognitive, mental development, and moral development but we need benchmarks for categorizing the child's creative artistry.
- Creative dance is a foundation for young children in preparation for later.
- Creative dance is a necessary balance to other dance forms and complementary to them in children's dance education.
- Creative dance in schools over emphasizes process and it is important to give equal value to the dance product, i.e. skill development and performance.
- Creative dance is created by the children and is as valuable as dance created by the teachers for the children to perform.

Susan's beliefs about creative dance performance

- Performance of the art object, the dance presentation, is carefully choreographed and refined by teachers for the children's public presentation and teaches the children the art of dance.

- Individual children research, prepare and audition in order to present their own created dance art at a public performance.

- Creative dance provides evidence that children are capable of understanding the aesthetic, the art, and may even have an intuitive grasp of it, which we haven't really recognized.

- Creative dance works with the aesthetics of movement, the intelligence part, which comes out of the creative dance content of space, dynamics, thematic work, dance form.

- Creative dance is not a performance mode.

Centaur Centre: Carol and Barb's Credo

My colleagues' credo is drawn from Chapter V (pp. 168-245). The Starting Points initiate the search for Carol and Barb's beliefs in the children's classes, the centre's organization and our beginning dialogue, (pp. 168-178). The Prompting Text brings forward the voices of the children and parents as my colleagues' beliefs are drawn out by the speaking of the participants about the worthwhileness (p. 181), dancing and creating (p. 186), being together (p.193), the music (p. 198), the performing (p. 203). Toward Personal Credo (p.213) moves the colleagial dialogue to consider beliefs related to the teacher's dance world (p.215), time and trust (p. 224), dance as transformation (p.231), and summary reflection (p. 236).

Carol and Barb's beliefs about creative dance and children

- Creative dance is a distinctive dance form, which provides a non-verbal, physical learning mode for children of various ages to enable them to understand and to tell about their lives and their world.

- Creative dance allows for personal movement characteristics and qualities to be recognized, appreciated and ultimately applied to many dance styles.

- Creative dance is a "now" phenomenon which gives children an immediate sense of accomplishment.

- Children's dance "scribbles" are a vital part of their natural expressiveness and must be nurtured and maintained so that their imaginative interpretations are continuously affirmed.

- Creative dance allows children freedom to choose ideas and movements and this grows as children develop a rich, well internalized range of dance movement experiences and options and project them onto any new desired actions.

- Freeing children's dancing bodies parallels the freeing of children's singing voices as choir groupings and creative dance groups provide security yet openness for the artistic expression of individual children.

- Creative dance is a means of expression and represents open ideas which allow children to interpret, to personalize, to internalize and ultimately, to free themselves from imitation and copying.

- A transformation may occur as children interpret the imagery, rhymes, story or music for they may be absorbed in the delight and joy of the physical movement, extend the teacher's idea, make it their own and possess it as a moving text or kinesthetic symbol system.

- Creative dance is action time in a collaboration of dancers, teachers and space followed by collaborative dialogue time to critically discuss and comprehend the meaning of the dance action for the participants.

- Creative dance work challenges children and teachers to risk moving, to risk new ideas and extend them, to risk failure, to risk performing with and for others.

Barb, Carol's beliefs about the teacher and teaching creative dance

- Teachers' enjoyment of their own creative dance experiences rooted in Laban movement themes, coupled with their recognition of children's rootedness in their own world helps them to develop meaningful creative dance with children.

- Teachers need to assume the viewpoint of children, to put themselves in the child's shoes, to be-in-with children in a multitude of relationships, to use the children's ideas, to choose from a variety of materials and methodologies, to guide children in the immediacy of the dance, and to find the focus of affective meaning to children.

- Teachers of creative dance provide freedom from fear and failure in order to open challenging, risk-taking experiences and to build trust which allows children to share ideas and solutions for creative dance development.

- Teachers combine an understanding of movement analysis and dance styles with the process of choosing and selecting action patterns to give children and themselves the feeling of a personally preferred interpretation of the dance.

- Teachers build comprehension and skill in creative dance as they move back and forth between the imagery stimuli and the movement concepts and as they choose appropriate verbal vocabulary and music to support the dance idea.

- Teachers require an apprenticeship with experienced teachers in order to share dance intentions, to learn planning procedures, to learn about teaching processes and to critically analyze their work with children.

- Collegial communication is beneficial: to evaluate, to plan, to share music and dance ideas, to design sharings and concerts.

- Teachers need to balance the use of time in creative dance to collaborate with children and to allow them time to explore, to practice, to choose, to dialogue about the potential of the dance idea, to play with the movement, to try new roles, to offer solutions, and to change their minds.

- Teachers use common group patterns and teach dance studies to develop generative copying which helps young dancers to achieve what they wish to express in creative dance.

- Teachers make dances for children and view and analyze children's dances and interact with parents to explain the children's work.

- The creative dance teaching process allows an element of the unexpected and the unpredictable and a teacher's personal creative growth is tied to the challenge of the uncertain in the pursuit of the dance idea with the children.

Carol, Barb's beliefs about creative dance content

- Laban movement analysis, the basic actions, and the action families form the basic open framework for creative dance development with children.

- A wide spectrum of movement qualities and contrasts may be explored and shaped with children in creative dance to avoid a deep development in any one dance style.

- Imprecise imitation is present in creative dance and precise imitation may be sought by older children but not at the expense of expressiveness and imaginative interpretation.

- The dancing space in creative dance, the musical stimuli, the imagery, rhymes and stories frame and structure the action and sustain the interest in continuous practice.

- Literal imagery ideas for dance are considered to be essential for young children but movement exploration in an image free setting allows older experienced children to use abstract dance ideas.

- Music is chosen to support the movement and action needs of the children; to benefit and clarify the imagery used for the dance; to assist in bringing awareness to movement analysis ideas, themes and contrasts.

- Group dancing arrangements in creative dance provide all participants with opportunity for individual interpretation within a safe context.

- Continuous use of rhythmic music patterns is dangerous and inhibiting to both staff and children in creative dance.

Barb, Carol's beliefs about creative dance in education

- Creative dance grew from school programs in Modern Educational Dance of the 1950's and 60's to meet the needs of teachers for expressive movement, relevance to children, focused themes and analysis elements, discovery-learning process involvement.

- Family involvement in children's creative dance and cross-aged dance between young children and older provide an educational opportunity for all participants.

- Creative dance work involves the use of language, imagery and music to appeal to the children's preferred mode of learning and may make other learning styles meaningful for them.

- Teachers and children benefit from the trust and support of caring parents who may espouse different values but desire to understand and encourage the child's delight in dancing.

- Creative dance teachers must have the ability to present dance work which will benefit all children.

- Teachers and parents negate creative dance work when they harbour unrealistic expectations and an inability to wait upon children's maturity and experience to build into skilled excellence.
- Sharings legitimize physical play and dance as parents and children enter into another way of touching or being in contact and share a mutual appreciation of the dance experience and recognize the difficulties in movement patterns and rhythms.
- Children and their teachers play various roles as creators, performers and spectators in the progress of understanding the role of dance.
- Creative dance is bodily movement and as the basic kinaesthetic learning mode it is supported by auditory, tactile, and visual stimuli suitable to the movement idea and appropriate to the age level of the children.
- The growth of creative dance and children's development as knowledgable spectators, demands an alliance with various other arts.
- Creative dance evolves as a dialogical, collaborative process among children and between children and teachers.

Carol, Barb's beliefs about creative dance and performance

- Creative dance involves a process of exploration which culminates in the presentation of the dance art product in both dance-with-others and dance-for-others situations.
- The non-threatening, secure, appreciative, family audiences help children to feel that their dance is valued and accepted and prepares them for more public performance.
- Children gain confirmation of themselves and enjoy their feeling of power as they teach their parents the dance in the sharing performances.
- Children are taught to give the gift of their dances to the audience.

- A balance between regular classes and performance presentations is essential to avoid restricting creative dance development and placing inappropriate pressures on either children or staff.
- Parents value concerts as special times, more formal events for the appreciation of others who are at a distance and not interfering in the children's dances.
- Good dance performance and a finished creative dance must be balanced with the desire for openness in a collaborative risk-taking venture.

Collective Statements of Belief

In this section my colleagues' credos from above have been combined to assist in illuminating the range of beliefs concerning creative dance work with children. In this section a collegial dialogue has been textually created with the researcher as mediator exposing a broad interpretation of the beliefs grounding the creative dance work with children. They are presented for discussion and reflection on the reader's part in order that they may find their position within the collective credos. These collective statements give varying suggestions to assist curriculum designers, teachers, students and parents in understanding and appreciating creative dance work with children The previous clusters of ideas are collated and presented to suggest new perspectives on children, the teacher and teaching viewpoint, the content of creative dance, the educational values and performance considerations.

Collective beliefs about creative dance and children.

- Creative dance allows children to experience another way of knowing and to legitimize a human, non-verbal, physical, psychomotor and bodily presence in the development of skill, adaptability, flexibility and fluidity of movement.

- Children in creative dance transform movement through their expressiveness and creative interpretation to find meaning and understanding and to tell about their own lives and worlds.

- Creative dance gives children movement patterns and styles using different dimensions to provide choices in movement possibilities and recognizes personal qualities and individual characteristics.

- Children achieve a joyful freeing of their action-life in the immediacy of the dance-now as they risk moving, enjoy trying different movements, extend the teachers' ideas, risk failure and personally possess the moving dance text.

- Creative dance develops group social interactions as children gain courage to be with and dance with others who may be different and to collaborate with them to design, dance, discuss and comprehend the dance.

Collective beliefs about teachers and teaching creative dance

- Creative dance is the merging of teacher and learner intentions in an interdependence which recognizes the children's rootedness in their own world and locates the children's affective meaning.

- Teachers of creative dance expand their own creativity and personal growth as they accept the children's intuitive grasp of what is important in the dance and risk changing their teaching materials and focus to find meaning.

- Creative dance demands constant adaptation of material and methodology as teachers are in-with the children in many relationships, and redirect or replace stimuli to meld with the needs of the children and the dance idea.

- Teachers of creative dance use movement content, select action patterns, and methodologies to open expressive possibilities and achieve children's personal preferred interpretation of the dance idea.

- Teachers make specific dance studies and use common group movements to generate the expressiveness needed in creative dances for children. Teachers choose dance themes, plan and discuss, observe and coach older students who create and choreograph their own dances.

- Teachers personally enjoy creative dancing rooted in their understanding of Laban movement themes, concepts and vocabulary in addition to a variety of dance styles which they consciously combine to structure action ideas and to give form and intent to the creative dance.

- Creative dance can provide elements of the unexpected and unpredictable which require teachers to establish a safe, structured environment where things are allowed to happen, free from fear and failure, open to risk-taking, sharing, and trusting. Creative dance can eliminate boredom.

Collective beliefs about creative dance content

- Creative dance focuses upon Laban movement themes, basic actions, and families of actions to go beyond movement exploration and improvisation.

- A wide range of movement qualities and contrasts are needed for children to develop a rich movement vocabulary, to understand and to be comfortable applying it to their creative dance action and in verbal descriptions and analysis of their work.

- The spatial content, musical stimuli, imagery, rhymes, stories and all the themes of childhood frame, structure and sustain practice of the developing creative dance.

- Expressiveness and imaginative interpretation of themes and dance ideas is sought at all ages so creative dance helps students to see the possibility of new freedom in movement and attitudes. Precise imitation may be sought by older students.

- Planning creative dance work falls into three stages: a) children aged four-to-seven who value more literal imagery stimuli in creative dance, b) children aged eight-to-ten who gradually explore movement in image-free settings, c) children aged ten into the teenaged years who desire more abstract movement themes progressing into modern dance.

- Creative dance uses musical accompaniment to develop the movement idea, theme and contrasts; to benefit and clarify the imagery chosen for the dance; to stimulate the action responses of children.

- Group relationship variations structure creative dance and allow participants individual interpretation within a safe context.

- Creative dance content and Laban movement themes require the establishment of stages and phases of children's creative dance development to provide teachers with "benchmarks" of skill and accomplishment.

- Creative dance expands the aesthetic of the dance art which we need to focus on and come to understand more fully.

Collective beliefs about creative dance in education

- Creative dance develops through the interdependence of learners and teachers.

- Creative dance is relevant to children, uses a scope of work to benefit all children, opens and legitimizes expressive movement.

- Creative dance focuses children on dance themes and elements of analysis to provide exploration and selection within a structured situation in a discovery-learning process.

- Creative dance seeks a balance of process and performance experiences for children and there is equal value in children creating their dance and teachers creating a dance for children.

- Creative dance is an elementary school label and a foundation for dance composition classes at the secondary and university level of education. The integration of the content and procedures of creative dance and Laban themes into courses in other academic areas and more collaboration with the other sciences would be mutually beneficial and educate and disseminate what dance educators already know.

- Creative dance is a necessary balance for other dance forms and is complementary to them allowing children and teachers to play various roles as creators, performers and spectators in their search for the meaning of the dance.

- Creative dance collaborates with the other arts to reach children's preferred learning mode and to awaken them to other meaningful elements. It is the teacher and children's dialogical-collaborative pursuit.

- Creative dance may be supported by trusting parents who are involved and caring, who have realistic expectations of the children and teachers, and are willing to wait for maturity and experience to build skilled performance.

Collective beliefs about creative dance and children's dance performance

- Creative dance performances with others and for others occur in regular classes and in various formal and informal concert settings.

- Performance is a culmination and the product mastery of the dance art which has passed exploration, selection and practice to be refined and choreographed by the teacher for public presentation.

(c) The audience for children's creative dance performance provides a secure, non-threatening atmosphere where the presentations are valued and appreciated. Children find confirmation of themselves and in sharing situations they achieve personal power as they teach others.

- Performance teaches children the art of dance and the aesthetic of the dance art which is understood in the thematic work, the dance form, the spatial and dynamics understandings of creative dance.
- Study of the possibility of an intuitive grasp of the aesthetic dance art by children would be valued by teachers who presently fail to recognize children's ability.
- Concert performances are personal gifts of dance from the children to their families who are distanced from the dance yet active in appreciation.
- Equal value or a balance is necessary between regular classes and performances so that creative dance development and collaborative risk-taking is not restricted and inappropriate pressures for finished dances are avoided for both children and teachers.

Divergent Beliefs

The discussion of Divergent Beliefs brings to the fore the major differences in beliefs and the issues of interest to dance educators. The ongoing discussion of the place and amount of time and effort to be given to the process of the dance development and to the refining of the dance performance is articulated. Equal valuing and balance are the operative terms in justifying the presence or absence of one or the other. The role of the children and the teacher in both process and performance is also of interest to dance teachers. They desire to clarify the difference between the children's created dance and the teaching of creative dance. The collaborative perspective in the dialogical process in the verbal text as well as the moving text makes creative dance a melding of learner and teacher roles.

The freeing of the dance form and the structuring of it are also concerns in the beliefs of my colleagues. Thoughtful consideration of the meaning of creative freedom is seen on the continuum from the viewpoint of children left to create their own dance with the least number of teacher intrusions, to the teacher's choreographed, designed and set dance placed upon children who are considered free to interpret and thus create the dance. My colleagues' beliefs about focusing children, placing shape and form upon the work for the children's interpretation emphasizes that creative dance means sharing ideas, and collaborating on the development of the work. The question of structuring to free the expressiveness of children remains foremost in the creative dance teachers' intentions.

Dance education and dance art demand clarification and study on the part of educators. Are the early dance scribbles to be viewed as dance art just as children's early drawings may be considered children's art? The adult expectation of the art form differs from the children's but the lives being lived belong to and must be possessed by the children in the ways they understand. The teacher's focusing and guidance of the children's exploration; the intrusion of the teacher's dance studies to awaken expressive abilities in children; the critical discussion of the resulting dance, leads to what one colleague refers to as the children's intuitive grasp of the aesthetic of the dance art.

Gradual maturity, growth and development in the creative dance work is especially emphasized in one centre where waiting upon the children is consistently expressed. Fears of the unrealistic expectations of some parents for their children and the pressures for skill excellence and more public performance opportunities can change the waiting into worrying on everyone's part. A level of fruitful tension and delightful anguish must be sought in order to create anticipation rather than fear.

The importance of creative dance as a "now" experience for all children may so easily become a readiness, preparatory situation for future selection for performance. Creative dance appears to be dancing out their waiting and means no waiting for the dancing but rather an enjoyment of the immediate and a celebration of the children's present capabilities in the dancing.

The involvement of other art forms in the development of creative dances, holds varying degrees of importance in my colleagues' credos. Historical concepts, numerical and rhythmic concepts, rhythms and rhymes, classical, ethnic, film, pop and jazz music, poetry, stories and visual designs were chosen by my colleagues and used in a variety of ways. A heightened awareness of the close attachment of music to the structuring of the creative dance in one centre led to a reconsideration of its involvement in their work. What constitutes over-use of any of the above dance stimuli? It remains an ongoing investigation as to when creative dance stands as a unique art form with a minimum of dependence on external stimuli or the other arts.

Common (Universal) Credo

A Common Creed emanates from the reflection on the personal, collective and divergent statements above to formulate a more universal code of belief about creative dance. What then do we as colleagues believe together about the meaning of creative dance? What may we say from our differing texts that is common to us all? The following statements express the beliefs about creative dance which are shared by my colleagues.

- Creative dance offers a new dimension of bodily movement which provides a structure in which children are freed to express themselves in their lived world of the dance.
- Teachers establish a secure environment in creative dance in order to nurture collaboration, trust and adventure through movement.
- Teachers of creative dance must have a depth of knowledge in movement content and have the ability to enter and enjoy the child's world in order to communicate effectively and to set dance ideas for children.
- Creative dance must balance the children's experience in the roles of dance creators, performers and spectators which will lead to an equality between the educational process and the art product, the performance.
- The achievement of the above develops children who attain a rich movement vocabulary and experience the joy of bodily speaking.

Conclusion

Having arrived at this stage in the study I experience a sense of completion as well as a feeling of inadequacy and insufficiency. In my considered opinion, the "common creed" statements, as they are formulated above, are strong and they resonate with the excitement of the dance work of my colleagues and the children they teach. I feel that these beliefs are alive in them, and yet the words lie now abstracted and cold upon the page, scarcely vivid enough to call to mind the richness of the observations and conversations which sponsored their formulation. As researcher I have had the privilege to work with the transcripts, the memories caught on tape. They contain many moments of insightful collegial dialogue. In this recollective and reflective material, made possible by the collaborative nature of the investigation, there lie the precious gifts and graces which come from interaction with committed individuals.

In concluding this study, it is now possible to take the perspective of remembrance, as if looking through a photograph album which reveals a journey back to another time and place. I am reminded of what was there and sometimes surprised that the camera reveals things of which I was unaware at the time. Conversely, the camera also fails to bring out things which are still clear in my memory. The dialogic and never-ending nature of collaborative research reminds us that all is not yet revealed. There were discoveries not completely shared or understood at the time. It may now be necessary to face and accept incompleteness and hope that further interpretive work can be accomplished at a future time.

By way of conclusion I like now to place some brief comments on three main components of the study: (1) the methodological process of collegial conversation, (2) the resulting credo formulations, and (3) the creative dance work itself.

(1) The notion of "collegial conversation" devised for this study was conceived as a research method to supplement personal experience so that multiple perspectives may provide a fuller description of our creative dance work. The conversational dialogue provided the data upon which we reflected together in order to come to an understanding of the everyday lived experience of the children and teachers involved in creative dance work. This research took the everyday experience of colleagues who discuss, enthuse, analyze and comfort each other in their successes and disappointments as a methodological metaphor, in order to establish a deliberate, systematic and sustained process of collegial conversation. In so doing we "served together" as "holders of joint office" using this procedure to gain access to personal experience with a genuine human vitality. By combining the experience and

knowledge of four colleagues in a dialogue, we aimed to arrive at a less ideosyncratic formulation of the creative dance phenomenon.

As researcher I engaged in collegial conversation over a three year period. In our shared desire to know more about children's creative dance, my colleagues and I chose to question what we did not understand by allowing ourselves to be caught and appropriated by this focus on dance meaning. Our collegial dialogues attempted to bring knowledge and our personal histories together to capture the seemingly elusive nature of the dance and thus make our work relevant to other colleagues and students. We engaged in collegial conversation which is more open, more public and observable and therefore less mystifying - with the resulting hope that others will take courage to continue the collegial conversation and become excited and involved in teaching creative dance. A compelling reason for practising the methodology of collegial conversations is the recognition that it exceeds self-expression and personal assertions. A transformation into community occurred, which did not leave us unchanged. My colleague's reflections in chapter six indicate some of the changes they experienced in this procedure: (a) an increased desire to involve the children in speaking about their work in creative dance; (b) a recognition of the children's ability to create their own dances; (c) a continued need to question their own work and sustain contact with a network of colleagues. Thus our co-operative, co-engagement established a consciousness of "we", speaking with an authentic voice and a love which confers benefits upon us all.

The collegial aspect of the research has made possible my search for the meaning of creative dance in the voices and beliefs of the children, the parents and my teaching colleagues. Our "collective wit," has brought vitality and life to our work with children's creative dance. The being together in a community of seekers restructured our awareness and brought a new joy in the recognition of that awareness. The divergence of thought, uncovered in our dialogue, stimulated rather than depressed me. I have found deep-rooted parallels between the hermeneutical nature of the research paradigm, the creative dance form and the openness of teaching colleagues. The dance process itself and the study of it seemed to manifest itself in a perpetual incarnation which captivates the dancer and the researcher in the elusive pursuit of meaningful experience.

The inconclusiveness of this research endeavour speaks of its existential nature, and its relation to the individual background and experience of the participants. One person's image of creative dance could never be identical to another's vision of it. The conversations presented in this study illustrate that the patterns differ in the three centres, for we have seen the evolving of the person as well as the evolution of the dance form itself. If we must exercise patience for the growth of the dance form in children, it is also apparent that the evolutions and changes in teachers will demand time, knowledge and experience. Together we have pointed to things and illuminated aspects of the work which may cause us to consider the changes we could incorporate into our teaching and which may provide readers with questions to address their own teaching and understanding of children's creative dance.

(2) The idea of personal credo, as an analytical tool for future use, emanated from the collegial conversations and moves toward the articulation of each colleague's pedagogical stance. By way of the interview texts, my colleagues have listened and related to the world of the children and parents within the dance situation. Through the written pedagogical text this research has re-oriented them to their work. The resulting personal credo development was the means of enunciating their pedagogy. In this manner they gained a personal interpretation, clarity and understanding of the

creative dance and they discovered what it is that they stand for in the practice of creative dance with children.

Credo development reaches deeper than mere opinion. Our collegial conversations were sparked by our observations, by the opinions expressed by the children, and by views from parents; but it was our sustained revisiting and returning to the interpretive statements which allowed two pedagogically focused individuals to face the mystery and ambiguity of the dance-life of children. Thus a system of beliefs grew from collegial exchanges in the examination of what was happening and what was said. These systems of beliefs then led to credos. The credo statements ultimately function to strengthen a children's art form which is generally misinterpreted, even negated and abused by society at large and by education in particular.

Credo statements may be considered to be a renewal, a re-interpretation of ourselves and our work. They are an opening to self-understanding and life-meaning as they bring to speech or affirm what we do and who we are. In this study the credos focus upon dance and children but they contain as well the terms of a deeper, personal philosophy of teaching and life.

So the descriptions of the centres and the conversations with colleagues culminated in the personal creed statements to provide a sense of point and synthesis. The rich, fluid, animated dialogic text disappears and is now to some extent abstracted, taxonomized, categorized. Danger lies within the thought that these credos are now cut in stone. Indeed, we realize that pedagogy is a dialogical pursuit and demands organic interactions, encounters and continued questioning. We must guard to maintain the exciting renewal achieved in the research process and not lose it for we need of it. The arrival at the finish may threaten to cut us off from further questioning; the sense of closure may allow some to think that a state of definition and summarization completes the research. How much more valuable is it to consider the credos as openings for a vision of possibilities for children in creative dance? My hope is that instead of soft cushions to recline upon, the credo discussion becomes a springboard to strengthen our pedagogic stance and free us from dogma, arrogance and artificiality.

(3) What may now be concluded about the creative dance form itself? For many, the dance fully measures up to Shapiro's (1985) statement that, "the abstractness of its space, its lack of concrete encumbrances or entanglement, precisely its impracticality, gives the dance its freedom of expression" (p. 133). It is that very freedom which frightens and disturbs those quantitative-scientific researchers of the competitive, high performance athletic pursuits. This creative dance study, the research methodology itself, stands in contrast to the investigations which desire certainty and finality.

The first common creed statement finds resonance in Shapiro's words. The children are freed to express themselves in the creative dance work I observed in classes and even in public performances. They are allowed to celebrate themselves in the freedom of the space they use and in their personal interpretation of the dance ideas. Childness and playfulness are cultivated as children are made confident in their own ability to dance and as they and their teachers internalize and grow within it. Children may delight in a personal statement of "here am I" in their creative dance because, for the time being, they are freed from the demands of concrete practicality and the fixed determinacies of life. A core concern for the recognition and legitimacy of childhood and a celebration of it is found in the creative dance form and as such it stands in opposition to that which would remove the childlikeness of the dance. The valuing of spontaneity and the openness to the values sensed by the children are considered appropriate and required to balance the realistic, representational dance forms to which they are exposed.

Although the general beliefs we hold about children are frequently negated and categorized as motherhood statements, the creative dance work gives substance to them and actively illustrates the importance of believing in, trusting, and being with children in their dance. This becomes possible only as adults and teachers share the power and grow with children by becoming listeners to the actions and to the conversations as the dancing develops.

This study seeks the teaching credos and the meaning inherent in creative dance work with children. The classes observed in the three centres were attended by girls except for the younger classes of four to eight and nine year-olds which included boys. Throughout this inquiry the focus has been upon the range of movement options available to children through the creative dance work. If the reader considers male and female movement qualities in children as separate and distinguishable, they will be disappointed not to find it discussed in the search for dance meaning undertaken herein and they may consider it a suitable topic for future study. A brief discussion is included here to relate to this particular study

The movement in the dance attempts to empower each individual participating in it whether they are captivated by the motion, the music, the imagery or the idea presented. As a holistic, valued movement activity, such as was viewed in the centres, dance is more than physical. We observe the children striving to share and relate to each other in their real world of action. Their need is to communicate through movement in a very human exchange with others. In this pursuit they come upon the "belongingness" of their bodies. A strong sense of personal ownership of their bodies in the dance of children stands in opposition to the manipulation of bodies as the tools of the choreographer, and as an object to be trained by some teachers.

Hanna (1988) writes about the dance of professional performers, but educators must also consider and understand that dance is "a potentially potent form of gender modelling....understood as a medium [to] interpret, legitimate, reproduce and challenge gender and associated patterns of cooperation and conflict that order their [dancers'] social world" (p. 23). The power of dance as an expressive art form, irrespective of the gender of the dancers, was observed in the classses in the centres. The dance work of the children could illustrate Hanna's (1988) six factors which make dance the powerhouse of expressive meaning for those participating in it. The children are noticably "captivated" by the dancing motion and the body-power they experience and develop. There is a sense of the "languagelike" nature of the nonverbal communication and some recognition of children's growing ability to convey meaning which is "open-ended" as in a conversational mode of uncertainty and even surprise. The experiential learning through the moving dance is also considered by Hanna (1988) to be "multisensory" linking varied art forms and themes to perhaps change opinions and attitudes as "inner experiences become transformed". The observable concentration of children dancing and their enjoyment of the variety of group action experiences in the dance provide a powerful "persuasive" experience for others and for the dancers themselves. Lastly, the dance is a powerful tool for gender modelling because it is "accessible." On the one hand there are minimal expenses for equipment and facility needs. In another way the contribution of live theatre and televised events may heighten the esteem and open the possibilities for dance. Whether on the performing stage or in the gym, the dance portrays still another expression of the "perpetual human struggle with questions of self-identity and interpersonal relationships" (pp.13-25).

If dance educators involve children in the creation of meaning through dance; if the focus of ideas and the multisensory input are open to interpretation; if all children are included and experience individual opportunities to dance and to be involved in varied group dance situations, then there will be some question whether the boyishness of the boys' actions will be uniquely different from the girlishness of the girls' actions. Why should they? What expectations do we lay upon the children?

"A true artist knows and trains for both 'male' and 'female' qualities" (the Japanese Kabuki study in Hanna, 1988, p. 224). The qualities which the creative dance teacher is concerned with lie along the continuum of "effort-dynamics-lived energy" which encorporates play and experience with stark, bold contrasts as well as with subtle nuances of quality. The centres I visited attend to this range of qualities, which to some are male/female attitudes, but which are cultivated in these predominately female dance research situations. The male versus female conflict is noticable in its absence in this study for it was not a perceived area of discussion with the teaching staff.

This research illustrates the divergent pathways individual teachers have travelled in gaining experience and knowledge. This divergence is inevitable. It enriches and contributes to the developing dance world of children. The patterns in the three centres differ as the evolving beliefs of each colleague parallels the evolution into different strands of the creative dance form itself.

Dance, creative dance, and the arts must establish strength in national and international networks of colleagues while at the same time forging new connections with colleagues involved in fields such as philosophy, education, and anthropology. etc. These professional links can assist us in the demand for public focus on another view of knowledge which is desirable, credible and supportable in academic, institutional and educational settings. Collegial dialogue will also prompt us to review curricula which force-feed children with preconceived objectives and goals. We need to direct attention to the growing spiral of movement content which speaks and is relevant to growing children and their dance. We need to recognize the potential structure of themes which emerges from our knowledge of movement concepts previously discussed and the many interpretations possible in children's everyday world. Dance educators thus stand not so much as a threat to established curricula but as an ever constant challenge and reminder of other ways of proceeding, of learning, and of being.

One young adult who has danced since age three speaks in the following poem to express the meaning of dance in her life.

Dance

(A poem by Heather aged 15 years)

Express myself, my abstract thoughts,
And tentative feelings
In a manner that destroys the barrier of words.
Uninhibited
To work with my body
In my own way,
Freedom to move in irregular ways-
Irregular, like me.
Fluid motion,
Responding to music
Pouring strength to creative mind, aching heart, and inner soul
Into every motion.
Leap,
Touch the stars, join the clouds,
Soaring through a vale of infinity.
Tread softly, like creeping cats, and enveloping fog,
Like silent stalkers waiting, muscles tensed,
For a sudden breeze.
Stretch,
Limitless, no gravity,
Jubilant reach of expanding whole.
Spin,
Swinging through space,
Drawing life forces inward
And whisking them, throwing them, hurling them out.
Dance,
You cannot hide it , steal it, force, or suppress it.
You must unleash it and let it glide freely
Into a world of tenderness, anger, joy, fear,
Curiosity, desperation and love.
You must nurture it,
Tend it like a stuggling flower
Give it space to live
And guidelines to go by.
Billowing sails
And windswept images,
Whirling through a mosaic of song, colour, and emotion,
Settling over a wisp of smoke,
Then fading into silence.
Dance

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APPENDIX A

A Summary of Movement Concepts

Body — What

- Activity:
  - Whole body actions and stillness
  - Travelling
  - Turning
  - Jumping
  - Stopping
  - Vibrating
  - Percussing
  - Contracting
  - Expanding
  - Sinking
  - Rising
  - Advancing
  - Retreating
- Body Parts:
  - Used
  - Emphasized
  - Leading
  - Gesturing
- Body Shape:
  - Wide
  - Narrow
  - Twisted
  - Round
  - Symmetrical
  - Asymmetrical
- Body Zones:
  - Upper half
  - Lower half
  - Right side
  - Left side
  - Front half
  - Back half
- Body Base:
  - Standing
  - Sitting
  - Kneeling
  - Lying
- Body Flow:
  - Simultaneous
  - Successive

Effort — How

Motion Factor	Quality
Energy	Strong — firm Light — fine touch
Time	Quick — sudden Slow — sustained
Space	Direct Flexible
Flow	Free Bound
Combining Two Motion Factors	Quality
Energy & Time	Firm and sudden Firm and sustained Finetouch and sudden Finetouch and sustained
Space & Energy	Direct and firm Direct and finetouch Flexible and firm Flexible and finetouch
Space & Time	Direct and sudden Direct and sustained Flexible and sudden Flexible and sustained
Combining Three Motion Factors	Quality
Energy, Space, Time	Firm, direct, sudden *Thrust* Finetouch, direct, sudden *Dab* Firm, flexible, sudden *Slash* Finetouch, flexible, sustained *Float* Firm, direct, sustained *Press* Finetouch, direct, sustained *Glide* Firm, flexible, sustained *Wring* Finetouch, flexible, sudden *Flick*

Space — Where

- General:
  - Everywhere
- Personal:
  - Located
- Extensions:
  - Large
  - Small
- Levels:
  - High
  - Medium
  - Deep
- Direction:
  - Forwards
  - Backwards
  - Sidewards
- Space Words:
  - Over, under, around
  - Near, far, towards
  - Away from, onto, into
  - Above, below
- Floor Patterns:
  - Straight
  - Angular
  - Closed curve
  - Open curve
- Air Pattern:
  - Straight
  - Angular
  - Closed curve
  - Open curve
- Focus:
  - Direction
  - Distance

Relationship — With Whom

- Partner, Trios, Groups
  - Situations:
    - Leading & following
    - Mirroring
    - Copying
    - Action & response (conversation)
- Spatial Relationships:
  - Meeting
  - Parting
  - Splitting
  - Linking
  - Passing
  - Above
  - Below
  - Near
  - Far
  - Beside
  - Around
- Spatial Formations:
  - Linear
  - Solid
  - Irregular
- Time Relationships:
  - Sudden
  - Sustained
  - Metrical
  - Non-metrical
- Energy Relationships:
  - Strong, firm
  - Light, finetouch
  - With contact
  - Without contact
- Mimetic Relationships:
- Dramatic Relationships:

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APPENDIX A

LABAN'S SIXTEEN BASIC MOVEMENT - THEMES

Laban (1948)

A.....Elementary Movement Themes

1. Themes concerned with the awareness of the body.
2. Themes concerned with the awareness of resistance to weight and time.
3. Themes concerned with the awareness of space.
4. Themes concerned with the awareness of the flow of the weight of the body in space and time.
5. Themes concerned with the adaptation to partners.
6. Themes concerned with the instrumental use of the limbs of the body.
7. Themes concerned with the awareness of isolated actions.
8. Themes concerned with occupational rhythms.

B...Advanced Movement Themes

9. Themes concerned with the shape of movement.
10. Themes concerned with the combinations of the eight basic effort actions.
11. Themes concerned with space orientation.
12. Themes concerned with shapes and efforts using different limbs.
13. Themes concerned with elevation from the ground.
14. Themes concerned with the awakening of group feeling.
15. Themes concerned with group formations.
16. Themes of expressive qualities or moods of movement.

APPENDIX B

Dance Instructors on Department of Education Ontario Teacher Education, Summer Schools 1955 - 1970.

Year	No. of courses offered	Personnel Involved
1955	1	Elsie Palmer, Shelia Stanley.
1956	1	Marion North, Vickery Hubbard.
1957	2	Joan Russell.
1958	2	Rose Hill, Margaret Glen.
1959	2	Rose Hill, Peggy Woodeson, Kay Oswald.
1960	3	Kay Brennan, Rose Hill, Kay Oswald, Enid Platt.
1961	3	Kay Brennan, Alice Gates, Mary Wilkinson, Di Gaumer Audrey Bambra, Pat Falder.
1962	4	Teifeyn Michael, Valerie Ruddell, Joan Russell, Lilla Seiber, Kay Brennan, Marle Lister, Jean Wilson, Kay Oswald.
1963	4	Jean Carroll, Sophia Williams, Kay Brennan, Jean Wilson, Olive Clark, Jane Young, Ursula Bevir,Wilf Sharpe.
1964	4	Jacq. Bain, Vi Bruce, Gwen Poulton, Peggy Woodeson, Kay Oswald, Jean Wilson, Olive Clark, Kay Brennan, Wendy Hill, Margaret Thorpe, Pat Falder.
1965	4	Elsie Bond, Kay Brennan, Gwen Poulton, Val Ruddell,Jean Wilson, Wendy Farquhar, Beryl Nash, Jane Young, Olive Clark, Eva Barnes, Pat Barton.

1966	**4**	Kay Brennan, Hilary Matthews, Pat Draper, Janet Wightman, Pat Beatty, Beryl Nash, Sheila Piddington, Olive Clarke, Wendy Farquhar, Wilf Sharpe, Joan Chorlton.
1967	**4**	Elsie Bond, Barb Edwards, Lilla Seiber, Val Ruddell, Janet Wightman, Kay Brennan, Wendy Farquhar, Sheila Piddington, Olive Clark, Hilary Field, Jean Morley.
1968	**5**	Gene Codd, Jane Heyde, Val Ruddell, Peggy Woodeson, Wendy Farquahar, John Pool, Janet Wightman, Kay Brennan, Sheila Piddington, Gwen Poulton, Pat Bromley, Bessie Hoad, Olive Clark, Hilary Field, Elizabeth Murdoch, Jennifer Sheppard.
!969	**4 - P.E.**	Gene Codd, Brian Goodman, Jane Heyde, Margaret Docherty, Val Ruddell, Les Dolin, John Pool, Janet Wightman, Olive Clark, Wendy Farquahar, Hilary Jackson, Sheila Piddington, Eliz. Langley-Garneau, Bessie Hoad.
	1 Dance Course:	Sheila Stanley, Kay Brennan, Hilary Matthews, Norma Starobin, Sophia Williams.
		Guests: Judy Jarvis, Til Thiele, Gord Perrier.
1970	**4 - P.E.** **1 Overseas**	Gene Codd, Val Girhiny, Brian Goodman, Jean Wilson, Leslie Dolin, John Pool Janet Wightman, Olive Clark, Wendy Farquahar, Hilary Jackson, Sheila Piddington, Cathy Herbert, Bessie Hoad.
	1 Dance Course:	Sheila Stanley, Kay Brennan, Jean Carroll, Til Thiele, Sophia Williams.
	Guests:	Judy Jarvis, Margaret Galloway, Gordon Perrier.

(N. Chatwin, Correspondence, Aug. 1977)

Dance Instructors on Alberta Department of Recreation Leadership Courses, and in Teacher Education, University of Alberta.

1966	Stuart Robbins, Margaret Ellis.
1967	Joyce Boorman.
1968	David McKittrick, Joyce Boorman.
1969	Rachael Kinnersley, Joyce Boorman.
1970	Clive Padfield, Joyce Boorman.
...	

APPENDIX C

Dance and the Child International (DaCi)

The aim of Dance and the Child International is to promote everything that can benefit dance and the child, irrespective of race, colour, sex, religion, national or social origin, and that this aim shall be carried out in a spirit of peace and brotherhood.

DaCi exists as a fully constituted branch of the Conseil International de la Danse, (CIDD)

Conferences held:

1978 Canada: Edmonton, Alberta.
1982 Sweden: Oslo.
1985 New Zealand: Auckland.
1988 Britain: London.
1991 in planning for Salt Lake City, Utah, U.S.A.

Conference proceedings, publication of reports, papers, research, theses and video information on children's dance activities internationally is available from:

Vera Bergman, DaCi Communications Officer,
LOKV, Ganzenmarkt 6,
3512 GD Utrecht, The Netherlands.

APPENDIX D

ROUND ONE

Observations from creative dance classes: Children -in-action

(C.= children S = staff)

Date: Sept. 9th. Time: 6:50 p.m.	Comment
S1. *I've got a cat.....a saucer of milk.* on knees & hands sweep down to	
forhead, nose, chin, out of chest.	imagery
The dog arrives.....stretch and lift back.......return to saucer action	
repeat.....stretch......tip shoulder and roll, onto feet and pounce.	initial imitation
S2...*Find another cat and decide yourselves how it will end.*	S..circulating
S1 *Those cats were really quite strong cats!*	in and out.
S2 *Let's do that again and I'll cue you on the travelling one.*	
S1 *Take a folding in action, slowly opening and spins.*	
It is just like mist	music:
creeping across the floor. "	*Fresh Aire"*
S2.. *Come and listen to it.*	S gestures,
	air designs.
S1 *Choose your floor position to begin.*	
You may be alone, with a partner or threes. Ready!	
S2 *I'll give you the action and you try to fit it to the music.*	("Fresh Aire:
	Prelude")
Scatter apart and sit to listen to the 4's phrasing.	music
You and your partner can plan a sequence of three actions...your choice.	S1 & S2
	coach.
S2 *Now let's start out on our own, then there's a spot in the music*	
when you can join up with your partner or in a threes.	
I'll call it out and move into what I call.	
S1 *Remember your Matadors' Dance? Let's review and finish with it.*	"Carmen"
lengthwise lines, yes and spaced do you can move through one another	music
to be seen at the front, by the crowd. Ready f..4; b..4; r..8; l..8;	
sweep..b; sweep..f	

ROUND ONE **Session No._II, p. 16**

Transcription of taped interviews with colleagues. Discussion and interpretation of observations. Conversations concerning the question: "Is this what creative dance means to you?

Date:____March.3rd______Time:___2p.m.______________Comment

Colleague:...chunks of my classes include: 3 straight shapes + 3 curved shapes and transitions. I'm using my Laban stuff to teach composition classes, the composition part of modern dance.

Researcher, Jan: Within a certain framework you allow older students to make choices? They focus and work in the frame you structure?

Coll.: Yes, and it depends on the group or class. Like to-day with the final dance, I gave them very few choices. In the other two lessons they had a lot of choice. I think that is a judgment call on how much creative work we've had. Probably my first lesson would be..."you have eight counts to make something up with your feet ...on the spot." Where we lose in creative dance - I think most people do some kind of P.E./dance with pre-school..whatever. Trained people do some half decent jobs teaching creative dance to primary [children] but something happens for teachers don't know how to take grade 3-4 lessons and jump to the older children. Little kids will do anything.

Even creative dance!

But these big kids, particularly if they have had no creative or modern dance - there's a big gap there and people don't know how to take the thread through to high school.

Jan: Is it lack of experienced teachers that results in lack of dance for children?

Coll. 2: I would go further and say, that people like M and M and S. who has a modern dance company and is marvellous in creative dance with children. She has come two years in a row for six weeks in the schools. That's where I have to go to get those experiences for children. All teachers have to teach their own and it isn't that they haven't had inservice. They are provided with guidelines I wrote myself, revised and simplified to the point of saying, "here it is and if you'd just do this much we'd be delighted."

ROUND TWO

Session No.II , p.16

Creed statements developed from the "Round One" transcriptions of collegial dialogue, interpreted to ~~form~~ the basis of the second round refinement of creeds.

ROUND 2	RESPONSE
1. Straight Laban - type themes of creative dance may be taught to 7 - 10 year-olds in a fun way.	yes, see 1 Wi -II, 15
2. Creative dance lesson plans give the teacher a direction to head in, to know exactly what experiences are to be built.	
3. The teacher searches for a variety of ways of teaching the theme. - The theme or dance experience may need to be changed based on the children's reactions. The teacher's structure may not be known by the children.	Lesson planning in creative dance is essential in order to: -have a direction to go in, - to know exactly what experience the participants will have, -involves a variety of possible experiences related to theme, - keep an open expectation to be able to move with the children in a new direction if it occurs, - use proper technique training in Jr. Hi. classes and not only Laban theme work. (2 Wi II 15)
4. Junior High students need technique training and not straight Laban lessons.	

ROUND THREE

Creed statements refined from transcriptions of the Round Two dialogue and given to colleagues for their reading and further refinement. **Session No.III, p.2.**

ROUND 3 **RESPONSE**

The child and Dance:

Initial, standard, basic Laban creative dance themes include: large and small (big and little), slow and fast, hard and soft, personal and room space. These basic body awareness hemes provide the extremes within which safe exploration and some quality of movement can develop. Four year-olds can manage these themes and they should be related to motor and cognitive development.

Older children aged 7 to 12 years may begin with the themes for younger children and go on more quickly to tackle such themes as: body shaping, pathways in space, partners, and symmetry and non-symmetry. (3 / p. 6)

Themes in dance are a focus, a tying together of my ideas and those of the children. Some of the themes [life themes] for the 4 to 7 year-olds include: air, water, things that roll, Hallowe'en, season, festivals, candy factory, story, characters, etc.

ROUND THREE

Interpretive statements of my colleague's beliefs ** arose from transcriptions of conversations held with parents (yellow sheets) and used in prompting text with my colleague in Round Two of our search for meaning. (p. 26, Jan. 87.)

3 ** Creative dance has its own constraints, its own content, its own rules, its own body of knowledge. There is a greater skill lattitude in this dance form which is more flexible and based on what the body is capable of doing. It may appear formless and non-aesthetic to parents whose perception of creativity is total freedom. P2p7c.
Children who have been able to make an impact with their ideas will feel a strong sense of ownership and personal possession of the dance. P2p8g.

- Creative dance offers a freedom from overemphasis on constraints and allows a child to excell in her own little world. P2p6.
- Creative dance allows the children to express themselves, to show what they are feeling and to show off in having people see and appreciate their own dances. P2p7.
- Creative dance allows the child to try new things and to find acceptance of his/her efforts. It allows the child to take the music and to travel with it and to use all of the music. It also helps the child to have more continuous action patterns without long pauses. P2p10

4 ** The objectives of the 6-11 year olds program is that the children learn to enjoy dancing...nothing more. Some parents recognize this and others are critical and desire a set curriculum and accomplishments according to it. P2p4.

- In the initial years of dance, the young child seems only to "bounce around" with varied actions, in a world of total enjoyment in being active....dancing. P2p3.
- Children aged 5-6 are "lost-in-the-actions" of dance and absorb one focus at a time.P2p8.

5 ** The young child, in normal play, incorporates movements learned in dance classes in much the same way as he tries new verbal skills. He has gained an acceptance, a security and freedom of movement to be able to do this. .P2p5.

- The young child incorporates dance into his/her dramatic play. The story is important but it must have a lot of movement too. P2p4.

6 ** Anyone can respond to music but to create a dance the teacher identifies a need and suggests, for example: a space theme,a space poem, a space creature...P2p9.

APPENDIX E

Colleagues' Biographies

Colleague One

Primary and secondary education in England.
College of Education Teacher Certification, Art of Movement Studio Certificate, University Diploma in Movement and Dance: U.K.
Experience as physical education teacher, school area dance teacher-consultant, college lecturer, choreographer, writer of articles and co-author in book publication.
Master of Arts (Dance) and further graduate studies in Canada.
University teaching and Children's Dance Centre staff.

Colleague Two

Primary and secondary education in Canada.
B.P.E. and Teaching Cerification, Ontario, Canada.
Master of Science (Dance), Master of Arts and Ph.D. (Psychology).
R.A.D. Diplomas, Modern Dance, Graham, Creative Dance.
Secondary school physical education teacher, department head.
University faculty member, department head and Founder of the Children's Dance Centre.
Journal publications and conference presentations.

Colleague Three

Primary and secondary education in England.
Physical Education Diploma and teaching certification, U.K.
Secondary school teacher, elementary school teacher.
B.Ed and Master of Education (Dance-Language) in Canada.
University teaching and Children's Dance Centre staff.
Curriculum writer; resource research and development.
Conference presentations and lecture demonstrations.

Colleague Four

Primary and secondary education in Canada.
Physical Education Degree and teaching certificate.
Secondary school teaching, university teaching.
Founder Children's Centre.
M.A.(Dance) and U.K. College Supplementary Studies (Dance).
Conference presentations and lecture demonstrations.
Further graduate studies underway in U.S.A.

APPENDIX F

THE ACTION FAMILIES

(Boorman, J. ,1987)

Travelling Actions

run slither
skip hop
creep gallop
rush dart
flee ...

Vibratory Actions

shiver shake
quiver tremble
wobble vibrate
patter shudder
...

Jumping Actions

leap hurl
toss bound
prance bounce
soar fly
...

Turning Actions

spin whirl
twirl whip
swivel pivot
...

Stopping Actions

freeze hold
perch grip explode
anchor pause
settle ...

Percussive Actions

stamp punch
pound
patter
...

Contracting Actions

shrink shrivel
close narrow
...

Expanding Actions

grow reach
open release
spread ...

Sinking Actions

collapse sink
lower dip
fall ...

Rising Actions

lift rise

Rocking Actions

sway rock
swing cradle